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ABSTRACT

The book is intended to aid the public information and advocacy efforts in such agencies as consumer organizations, independent living centers, rehabilitation facilities, and state vocational rehabilitation agencies. An introductory section reviews the language of disability, citing examples from the media in which disabled individuals are depicted in unrealistic and unhelpful ways. Steps in mounting a media campaign are discussed, including defining the desired image, determining objectives, identifying the audience, and harnessing the resources. Suggestions are given for approaching newspapers, magazines, radio and television, and other media. A section on the media and the law details such aspects as the "Fairness Doctrine" and public broadcasting as well as copyright, libel, and slander issues. Such tools as news releases, press kits, public service announcements, and newsletters are discussed. The booklet concludes with ideas of specific activities and projects to make news, confront negative images directly, and engage in guerilla theatre. A bibliography of 34 citations is included. (CL)

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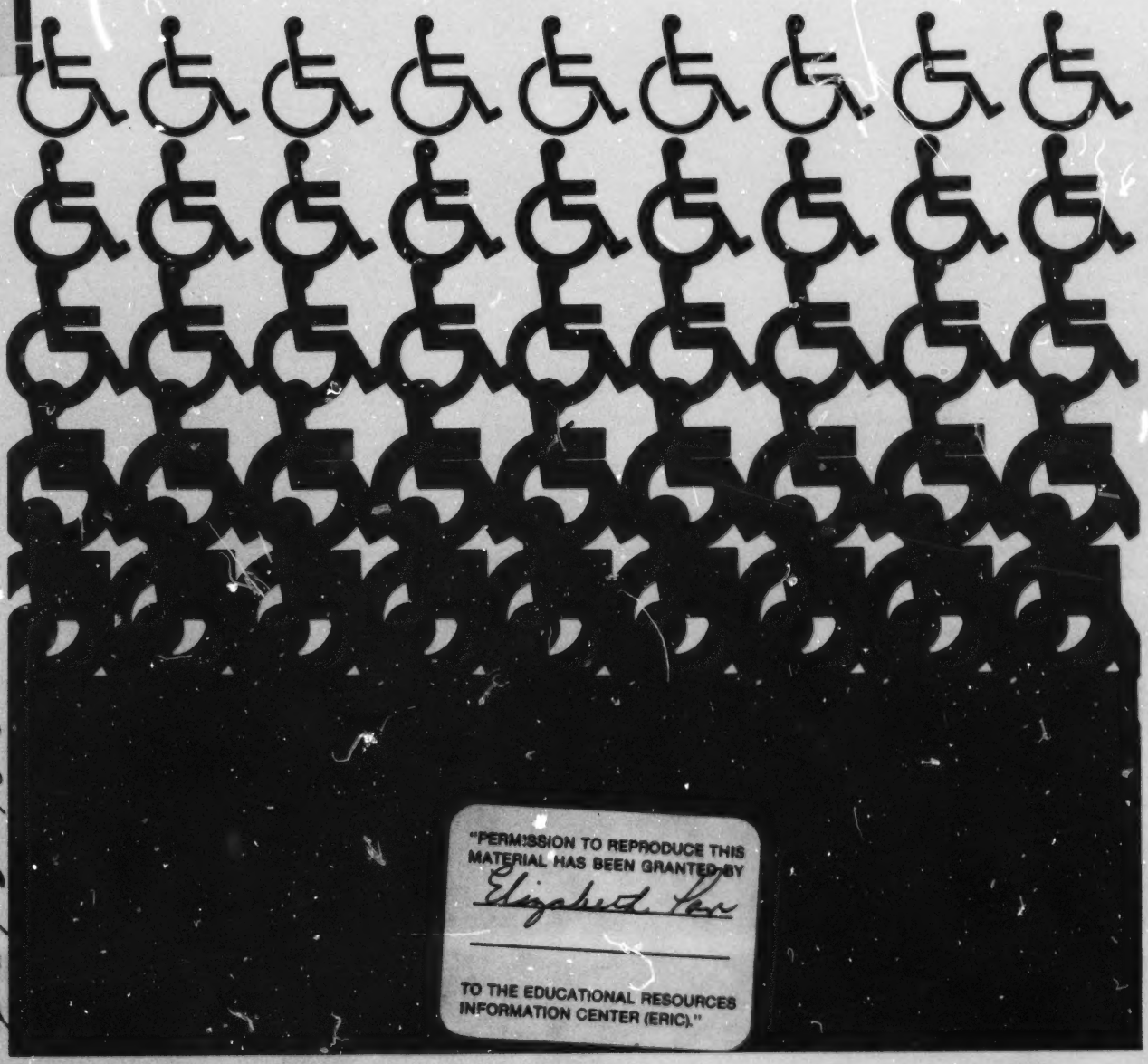
HOW TO MAKE FRIENDS AND INFLUENCE THE MEDIA



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Jerry Landauer

The Wall Street Journal, Co-Author of a series of articles on Sheltered Workshops.

We're not advocates, we're reporters. Come to us with facts instead of emotional outbursts. There's no substitute for documented records."

Les Whitten

Syndicated Columnist, Author of Transbus Articles which appeared in Jack Anderson's column.

"Like minorities and women, if people with disabilities are going to get their message across they will have to do it themselves. There are some of us (in the press) who really care about issues related to disability. We know that disabled people have an important story to tell. But, remember, the press will seldom print your story or provide air time out of the goodness of their hearts. Your story must be perceived as important; it must be newsworthy. It should have an angle which shows people with disabilities in a positive way with a dramatic news peg which brings the story home."

George F. Will

Syndicated Columnist

"The trick to getting good media coverage is to capture the attention and interest of editors and producers who often work under limited 'news budgets' and space constraints."

Jane Pauley

Co-Host of the TODAY Show

"Give us good stories. Don't tell me your message is important and then expect me to think of a good way to tell it. And, give me good people who are interesting and articulate. The President or Chairman of the Board is rarely the most exciting spokesperson."

Sonny Kleinfield

N.Y. Times, Reporter; Author of Psychology Today article "Declaring Independence In Berkeley."

"There seems to be widening interest in all media in information concerning corrective measures being taken by society to better accommodate disabled people. Specifics on how severely disabled individuals are managing to lead reasonably full lives, particularly those holding down responsible jobs, would be attractive editorial material. What's more, I think there will continue to be interest in reports on how implementation of the laws barring discrimination against disabled people is coming along."

Bob Meyers

Author of Like Normal People

"Most people in society know little about the real nature of disabilities. What they don't know, they fear and what they fear, they don't understand. Most media people share this lack of understanding. For this reason, you must define your issues in human terms to obtain maximum impact. Decide what you want to say. Know your facts. State them in simple terms easily understandable by a layman and have the latest statistics to back them up. Remember that your ultimate goal is to make people understand that people with disabilities are simply people."

HOW TO MAKE FRIENDS AND INFLUENCE THE MEDIA

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INTRODUCTION

We live in an age of mass communication. Little boxes in our homes and bundles of paper we buy at the newsstand tell us what to think, how to act and dress, where to go and what to do, and what to eat and drink. Day and night we are bombarded by subtle, and often not so subtle, messages that tell us how others live their lives and how we should live ours. These messages are often carefully planned and phrased and continually reinforced by other messages. Cheer the good guys, hate the bad guys, and pity the poor unfortunate. Fantasy and reality blur with each other, and we begin to judge others, and ourselves, against the images we have come to accept as behavioral standards.

Images are what this book is all about, the negative images that have stigmatized and oppressed disabled persons since the dawn of recorded history. Found in the Bible, in the world's great literature, in the theatre, in films, and on the six o'clock news, these images tell us that disabilities are defects, that disabled persons are not "whole" and, therefore, do not have the needs and wants, the likes and dislikes, and the rights and privileges that most able-bodied people take for granted. Some images are born out of bigotry and hate, which can be fought. Others issue out of ignorance, pity, and fear, and are harder to eradicate.

Negative images have kept disabled persons in institutions and sheltered workshops just as surely as they have kept blacks and hispanics in the ghettoes and women in the kitchen. It wasn't planned that way, but the media stereotypes are as much a product of public attitudes as they are a cause; and, just as minorities and women are successfully redirecting this cycle, so too must disabled persons work to undo the damage wrought by centuries of "bad press."

We have prepared this book so that you might recognize these images and work toward changing them; but we have also prepared it so that you might better understand the media which perpetuate these images and together work toward changing them. It will take the efforts of many people — disabled activists, their families and friends, members of the rehabilitation community and members of the press. It will mean working together as members of a united community to precipitate change when necessary. More often, however, it will mean the gradual development of good working relationships on a one-to-one basis with members of the press and other media sources. They must get to know us and we must get to know them. Together we will create a new image which will emanate from knowledge and understanding of disabled people as people.

How to Make Friends and Influence the Media is intended to aid those responsible for public information and advocacy efforts in consumer organizations, independent living centers, rehabilitation facilities and workshops, and state vocational rehabilitation agencies. Whether you are the ten-member Disabled In Action of Little Rock, Arkansas or the United Way of Metropolitan Washington, DC, the basic knowledge and tools required to run an effective media campaign remain the same.

In these pages you will learn how to organize and how to define objectives, how to identify specific publics and how to select and access the media serving them. You will learn how to use a variety of public relations tools and how to stage attitude changing activities in your community. Most importantly, you will learn that you are not alone; but, rather, that you are part of a growing nationwide movement working to remove the environmental and attitudinal barriers that cast persons with disabilities as second class citizens and which are often more disabling than the disabilities themselves.

This book is not a manifesto; it is a tool. A tool for change. How you use it and the numerous tools described in these pages, will directly affect the quality of life of disabled people in your community. Use it well and you will help build a better life for us all.

THE LANGUAGE OF DISABILITY

We constantly hear about persons "afflicted" with disabilities, "confined" to wheelchairs, or "doomed" to the "silence" of deafness or the "darkness" of blindness. We hear of people "struck down" in their prime by crippling diseases or injuries, or mentally disabled persons who "go crazy," and of retarded persons who are "slow." Most of the terms used to describe disabled persons or their disabilities imply that the individual is as undesirable as the disability, that a disabled person is a victim and therefore a loser in the fight for survival, and that one's disability must be "cured" or otherwise removed before one can be restored to good standing in the human race.

We are learning that the disabilities that "afflict" some only inconvenience others, that wheelchairs liberate far more than they confine, and that the only "doom" that confronts deaf or blind people is the doom that eventually confronts us all. Not that anyone actually enjoys having a disability; it's just that disability is something one must learn to live with.

Handicaps are another matter. While disabilities impose limitations on what a person is able to do, handicaps are limitations on what one is allowed to do. A person using a wheelchair may not be able to walk because of a disability; but that same person is not allowed to enter many buildings because of architectural barriers. A blind person may not be able to see, but though many blind persons are able to work at jobs for which vision is not essential, yet prejudice, fear, and unlawful discrimination keep many blind people out of the labor market by not allowing them to prove what they are able to do.

"Our bodies disable us, but society handicaps us", one disabled activist said when asked to describe the differences between the terms. The environmental and attitudinal barriers that handicap disabled persons by stigmatizing and dehumanizing them and by disallowing them into society's mainstream are often more handicapping than the physical limitations with which they must learn to live.

Since legislation uses both terms interchangeably, prefering one in some laws and the other in different laws, we should not belabor the differences in our dealings with the media. The negative images we are fighting are far more threatening than the confusion over which term to use. But we should be accurate and constant in *our* use of the language, and we must, for political reasons, discourage others from using the terminology which our movement has deemed to be destructive.

Terms such as "The Handicapped" or "The Disabled" are dehumanizing abstractions which classify us in terms of our disabilities. We do use the terms as adjectives to describe people who have disabilities or handicaps, and we do call blind people "blind people" while not referring to them as "the blind." "Crippled" and "lame" are definitely out, along with most other terms of their ilk or period. As a rule, we should try to use the most positive or image-free terms available, and generally describe people in terms of what they do instead of what they cannot do (e.g., "she uses a wheelchair to get around.")

Some people prefer to use euphemisms. Blind people are "sightless," and disabled people are only "inconvenienced." While the intent is understandable, there is little value in obvious euphemisms as their use may be interpreted as a denial of disability instead of an effort to de-emphasize its importance as an identifying characteristic.

Some terms are reinforced by legislation. "Developmental Disabilities" originally included only cerebral palsy, mental retardation, and epilepsy, even though the three often have little in common other than that they are usually congenital. In fact, people with cerebral palsy are often presumed to be retarded, although most are not, and people with epilepsy are stigmatized to a far greater degree than the eposodic nature of their disability warrants. Yet the original Developmental Disabilities Act provided funding for programs dealing with any or all of these disabilities, so the three became hopelessly linked in the public mind as variations on a single theme.

The law was amended in 1978 to cover severe, chronic disabilities which become manifest by age twenty-two; but even this greatly expanded definition creates an artificial and wholly unnecessary distinction between persons disabled by similar or even identical impairments but whose impairments became disabling at different points in their lives.

The jargon and rhetoric of the disabled rights movement are evolving, and today's common usage could be tomorrow's slur. Just try to keep abreast of which words are in vogue and which are taboo, and remind others to do the same. The effort is often more enlightening than the semantics are informative.

Negative images have been used throughout history to oppress and subjugate, and behind every disadvantaged minority is a widely-held notion that they are less capable and, therefore, less entitled to the rights and opportunities enjoyed by the rest of the population. While court cases and civil rights laws have improved conditions for minorities, women and more recently, disabled persons, we still have far to go in removing the attitudinal barriers that made such laws necessary and which continue to impede their effectiveness.

Because disabled people are so often isolated from the mainstream of society, their capabilities are less obvious to employers and others who judge them by what they might not be able to do rather than by what they can. This low profile and lack of understanding, coupled with negative images that continue to permeate the media, have seriously stigmatized disabled people. There even is a 'pecking order' in which some disabilities are more or less stigmatizing than others,

and these differences in social acceptance have encouraged groups representing each of the disabilities to compete with one another for public recognition and acceptance and for the public dollar.

While each disability has its own stereotypical imagery, there are a number of negative images which are common to all disabilities and which foster negative attitudes toward all disabled individuals. Drs. Douglas Biklen and Robert Bogdan of Syracuse University have identified ten, which we discuss below.

The disabled person as pitiable and pathetic.

While this image continues to be portrayed in news accounts of the "plight" of disabled persons in many charity fund-raising drives, competing positive imagery has rendered this stereotype less credible and less pervasive than it once was. Yet we continue to find this stereotype in movies and in literature. Philip Carey in *Of Human Bondage* and Laura Wingfield in *The Glass Menagerie* are but two examples, while Tiny Tim in *A Christmas Carol* and Porgy in *Porgy and Bess* are made even more pitiable because of their hearts of gold. Such characterizations are even more degrading when they are used to reveal the goodness or sensitivity of another, more heroic, and usually non-disabled, character.

The disabled person as an object of violence.

The victim stereotype is particularly evident when violence is involved, and, in this case, the characterization is used to underscore the assailant's evil and sadistic nature. We see this stereotype in the films *Lady in a Cage, Whatever Happened to Baby Jane,* and *Wait Until Dark,* although in the latter film our disabled character eventually outwits her attackers. While it is doubtful that these portrayals have led to an increase in assaults against disabled people, they have exaggerated the degree to which disabled people are seen as vulnerable and thus in need of protection.

The disabled person as sinister or evil.

Writers often give their villains disabilities or disfigurements in an effort to make them even more objectionable. We see this most often with "wicked witches", and with evil seafarers like Captains Hook and Ahab and an assortment of characters in *Treasure Island.* Shakespeare's Richard III was portrayed as disabled, although the real one was not, and we find disability personifying evil in such films as *Dr. Strangelove; Dirty Harry; The Sting; Burn, Witch, Burn;* and most of the James Bond films.

Disabled persons as "atmosphere".

While blind musicians and newsdealers, along with disabled beggars, are prevalent in everyday life, they are over represented in films and literature and are often used more as "props" than as characters. Their disabilities are used to distinguish them from the other supernumeraries in the script and to add an illusion of depth to their characterizations.

This stereotype is being challenged in TV programs like *Barretta* and *All in the Family* where disabled characters function in supporting roles without mention of their physical impairments.

Similarly, disability becomes a kind of "exotica" when used in freak shows, and in this context has been likened to pornography in that it encourages a prurient fascination with disability.

A recent segment of the *Phil Donahue* TV talk show attempted to dispel some of the myths surrounding sideshow personalities through a frank discussion of their experiences, feelings and life goals.

The disabled person as "Super Crip".

We sometimes think of the blind investigator *Longstreet,* and the paraplegic police chief *Ironside,* as positive portrayals because we see them thinking and doing and generally performing as heroes. But this "Super Crip" image sets standards that few disabled persons can meet, and it implies that disabled persons must be better in order to be equal. *Ironside* has, of course, helped highlight the accessibility problem by introducing ramps and special equipment, yet the chief's environment is far more accessible than most, and his mobility does not accurately reflect the problems encountered by those whose environments are not. The "Super Crip" image is even more destructive when presented in such sensationalist media as the *National Enquirer* because it suggests that the only newsworthy thing a disabled person can do is overcome his or her disability in some drastic or exotic way. The real life private eye J.J. Armas is an example, although it is his prosthetic weaponry and flashy lifestyle, and not his investigative ability, that make him exotic.

The disabled person as a comic figure.

Images of disabled persons as fools and bumblers are still with us, and visual and hearing impairments figure most prominently in these portrayals. Mr. Magoo continues to walk into walls and off ledges, surviving by sheer dint of luck, while routines depicting hearing impaired, and often elderly, people who misunderstand everything remain all too common. Occasionally, a disabled performer will "make fun of his own," just as ethnic performers are permitted to deliver the otherwise taboo racial spoofs. Mel Tillis, for example, really does stutter. But disabled performers are all too few and should not have to stoop to self-ridicule in order to be funny, although a certain amount of self-directed humor is psychologically healthy.

Disabled people as their own worst, or only, enemies.

We frequently see disabled persons portrayed as being bitter about their fate and self-pitying, and these portrayals suggest either that this material is

natural and acceptable or that it is this anger, frustration and weakness of character that prevent the individual from "making it." Such a characterization seldom deals with the environmental conditions and public attitudes that foster anger and frustration. When the character "overcomes", usually through the urgings of some Marcus Welby-type intermediary, he assumes burdens which really belong to an unaccomodating society. Yet this portrayal persists because writers believe that such stories stimulate self-determination.

The disabled person as a burden.

This stereotype casts disabled persons as dependent and helpless and those who care for them as noble and self-sacrificing. While many disabled persons do have special needs, most are capable of mutually satisfying interactions and are hardly "burdens" one might wish to "get rid of." A positive portrayal of a seemingly dependent relationship is found in *Of Mice and Men*, in which the mentally retarded character, Lenny, perceived by most as being helpless, is actually hero George's financial support.

The disabled person as non-sexual.

The sexual dimension is almost always absent in characterizations of disabled persons, and the few "love stories" seen on TV generally involve couples in which both partners are disabled. We do find this non-sexual stereotype challenged in such stories as *Coming Home*, and *The Other Side of the Mountain*, in which Jill Kinmont retains and develops her sexual identity following a disabling accident.

In contrast with the non-sexual stereotype is that of the sex-starved or degenerate disabled person whose sexual deviance or unbridled lust stems from his rejection by society or by the objects of his otherwise legitimate affections. But occasionally we see a moderately disabled person as a "sexy" stereotype — the warrior with an eye-patch, for example — and it is interesting to note that while men are cast in these roles, women who are similarly disabled are not.

The disabled person as incapable of participating fully in everyday life.

We rarely see media portrayals of disabled persons as integral and productive members of society without their disability figuring prominently in the characterization or plot. The implication here is that disabled persons are inferior and should be segregated. While this "sin of omission" has been countered by increased interest in disability on the part of screen-writers, we are still a long way from seeing disabled characters portrayed as major functionaries without reference to their disabilities.

Negative imagery continues to plague us in the form of telethons which ask us to "give until it hurts," although some like the Easter Seals Telethon have begun to introduce sophisticated adaptive equipment and emphasize the overcoming of architectural and attitudinal barriers as keys to a fuller life. They introduce successful disabled people and talk about social integration and not just "walking and talking." But the tug at the heart-strings is still there, as is the opportunity for donors to buy their way free of guilt, and we still have far to go before we see a Disability Rights Telethon in which the "dread disease" is injustice and the "tote board" shows pledges of political, as opposed to financial, support.

Apart from media images, some people demonstrate a need to avoid disabled persons, even though they might consider it wrong to do so. People are taught from childhood not to stare at someone who is disabled, not to talk or ask questions about someone's disability, and not to touch a person's wheelchair or crutches. This last caveat, which has led to a kind of "mystification of equipment" stems from an underlying fear, spawned during the polio epidemics, that disabilities are "catching."

We are seeing a determined effort to de-mystify both disability and equipment in children's programming and literature funded by federal dollars, but otherwise well-intentioned writers continue to use Horatio Alger plots to teach self-reliance. The price continues to be paid in political losses.

What should we do to change media images, and should creative license be restricted by social responsibility? Should we ask that some of the world's great literature be banned, or films not shown, just because of negative portrayals? It is obvious that while some fictional material panders to societal ignorance and prejudices there is also much with redeeming value that simply reflects these attitudes and expectations. There are ways for us to counterbalance these destructive influences, however, and if we are to prevent the cycle from continuing, we should begin by setting some guidelines for writers and editors to follow.

The following guidelines were prepared by the Center on Human Policy, Berkeley's Center for Independent Living, Disabled in Action of Metropolitan New York, and the Council on Interracial Books for Children:

- Portray people with disabilities as individuals with complex personalities who are capable of a full range of emotions.
- Promote portrayals depicting disabled people interacting as equals and giving as well as receiving. Too often the person with a disability is presented solely as the recipient of pity.
- Physical characteristics should not be presented as determining factors of personality. Be especially cautious about implying a correlation between disability and evil.
- Encouraging the inclusion of disabled characters in support roles or as extras will help to dispel the notion that disabled people are special or different and not part of the mainstream.
- A person's disability should not be ridiculed or made the butt of a joke. (Visually impaired people do not mistake fire hydrants for people or bump into every object in their path, despite the myth-making of Mr. Magoo.)

- Avoid the sensational in depicting characters with superhuman attributes. To do so is to imply that a disabled person must overcompensate and become super-human to win acceptance.
- Plots should provide insights into the societal barriers that keep disabled people from living full lives - systematic discrimination in employment, education, and housing; inaccessible transportation and buildings; and exorbitant expense for necessities.
- Show disabled people in loving relationships and expressing the same sexual needs and desires as non-disabled people.

It is hoped that these guidelines will aid writers and editors, producers and directors, reviewers and critics, and audiences to recognize prejudicial attitudes and their affect on representations of disabled people in news and magazine articles, books and films, and on TV and radio. The diligent efforts of disabled activists and concerned advocates will be required. You must be ready, willing and able to sit down with representatives of the press in your own community and bring to their attention specific grievances and suggested solutions. This will require you to become an informed media watcher. Read newspapers and magazines, monitor local and national TV and radio programs, visit editors and producers in your area, and get to know them. Come prepared to discuss the specifics of media coverage, and ask their advice regarding improved coverage. You will have to understand the system and the people in order to make them work for you. The remainder of this book is dedicated to that task.

If you want the media to take you seriously as spokespersons for the disabled community, you must project some kind of "corporate image." That's not to say that you have to be incorporated or tax exempt; you can be simply a group of friends who meet in someone's living room. But you should have a name, a letterhead, and some semblance of organization, and the best way to look organized is to be organized. Who and how many are you? What do you want to say and to whom? How do you plan to say it, and why? What resources do you have, and whom can you count on? How much money do you have, and can you raise more? You should be able to answer these questions before you attempt to plan, and certainly before you attempt to implement your campaign. Your answers may change as your program evolves, but knowing your direction and capabilities beforehand will increase the effectiveness of your efforts and save you time, money and energy.

Following are seven basic steps you should take before contacting the media in your area. If you already are dealing with media people, go back and take the steps anyhow. They'll give you a better idea of what you're doing and whether you're doing it as well as you can:

- Define your image.
- Know your issues.
- Determine your objectives.
- Identify your publics.
- Select your media.
- Harness your resources.
- Plan your campaign.

DEFINE YOUR IMAGE

Are you a small group of individuals? A humble grass-roots collective? Are you a coalition of several other groups or a local chapter of a larger one? Or are you a well-organized, well-funded, and politically connected association approaching the image problem for the first time? Is your posture moderate, militant, or scholarly? Are you identified with one particular disability or do you speak for all disabled persons? Do other disabled persons you know share your views, or are your group's philosophy and activities unique? Have you been following the activities of disabled rights groups elsewhere and are your views and objectives consistent with theirs?

When you have defined your image in light of these questions, be sure that it is acceptable to other members of your group and that it does not conflict with your objectives or with other elements of your program. Your image should be reflected in your literature, your rhetoric, and your activities. Have an artist prepare a logo or symbol for your group. The access symbol or a variation is fine, but it already is a bit of a cliche, seems to apply more to mobility handicaps, and is seen as relating to more architectural barriers than to attitudinal

ones. A totally new symbol, coupled with your group's name in a typeface that graphically expresses the image you wish to convey, will help communicate your message and will create a sense of unity among the other members of your group. Create a slogan, or adopt one already in use, and you instill a sense of purpose as well. Your image, as expressed in your name, your logo, your slogans, and your literature, will tell others who you are and what you're trying to do. The details and how many people you influence will depend upon your program.

KNOW YOUR ISSUES

Wanting to change media portrayals is not enough. You must be able to explain the damage that negative stereotypes and misconceptions have caused. Transportation remains largely inaccessable because planners believed that people with impaired mobility did not travel. Housing is generally inaccessible because architects assumed that, since one doesn't see too many wheelchairs rolling about, their users must all be in hospitals or nursing homes. And, while employers have for years been urged to "hire the handicapped", there has been, until recently, little talk of meaningful work, job-site modification, or, God forbid, executive responsibility. Disabled persons have traditionally been "done for" and have thus been discouraged from "doing for themselves". While government and many provider agencies sincerely believed that they were giving disabled people all that they needed, many disabled persons came to accept that they were getting all to which they were entitled.

The disabled rights movement has begun to make changes. A number of social issues have been indentified, and their relationships with one another and with stereotypical attitudes have been defined. Housing must not only be accessible and affordable; it must be convenient to accessible transportation, which, in turn, must carry disabled workers to meaningful jobs at accessible job-sites. Accessibility and human rights laws must be enforceable and rigidly enforced, and we must have both laws and programs for the liberation and integration of those who have been confined to institutions simply because no other environment could accommodate their special needs.

Study each issue as it is being addressed on the national level and by other organizations in the movement, and then localize it according to conditions in your community and to the needs and scope of your campaign. Condense your facts into brief "backgrounders" that a non-professional, non-disabled audience can understand, and include these materials in your media kits when appropriate. Backgrounders and media kits will be discussed in detail in a later chapter, but for now you should become prepared to cite case histories that illustrate how the various issues affect real people in your community. People and their problems often are more newsworthy than the issues behind the problems, and you will get more public support and understanding if you avoid dealing in abstractions.

While knowing the issues may be vital to your campaign, being able to present them concisely will establish your group as a resource for the media and others to consult when disability-related matters come before the public.

DETERMINE YOUR OBJECTIVES

Your campaign's objectives must not be simply "to influence the media" or "to get publicity". The effectiveness of your influence and the quality of your publicity are far more important. Your campaign's objectives must reflect your group's objectives, and these, in turn, must reflect those of the movement. Your objectives will be a yardstick for measuring the effectiveness of your efforts and will guide you in planning and implementing your campaign.

Your primary objective should be to combat negative portrayals and stereotypes in media coverage of disabled people and the misconceptions they perpetuate in the public minds. But to this you should add some others according to your interests and capabilities. Some typical objectives might be:

- To publicize your group's existence, purposes, activities, and achievements so that your various publics will know who you are and what you are doing.
- To enlist support and cooperation from government agencies, the private sector, civic and community groups, and from disabled and non-disabled persons in your community.
- To articulate the needs of disabled persons so that they might be better reflected in legislation and public policy.
- To raise consciousness among specific publics, and among the general public, so that the attitudinal barriers of prejudice, paternalism and condescension, ignorance and fear and the damage they have caused, may be eradicated.
- To generate awareness and self-determination among disabled citizens in your community so that they may actively campaign, both individually and collectively for their own betterment.
- To reinforce the evolving image of disabled persons as an emerging minority and to give substance to the notion of a united disabled community.
- To establish channels of communication through which your message may travel with increasing rapidity, clarity, and credibility.

The concepts embodied in these objectives are broad and can be stated any number of ways. They should sound and feel right to you in light of your image. You can begin by examining the stated objectives of groups whose purposes and posture are similar to yours. List everything you feel that needs to be done, then condense them down into several concise, yet comprehensive statements. Your objectives, considered along with your image and your issues, will help you to do the next step.

IDENTIFY YOUR PUBLIC

Many social and political movements fail to impress the public and the media because they are too self-serving. They speak only to those already supportive of their philosophy, use slogans and jargon with which nobody outside of their movements can identify, or they threaten the positions of those they are trying to inform or motivate.

Your message must be phrased in terms of what your target audience or audiences can understand and appreciate. It should tie in with what they already know, although it need not agree. The image of a self-sufficient, hard-working, politically active disabled person is hardly compatible with the images portrayed by many provider agencies during their fund-raising campaigns. Yet it is this very contrast that makes this "new image" appealing and, therefore, newsworthy.

Your target publics are simply those you want to reach in terms of what you want them to do and you'll be surprised to see your list grow as your program evolves.

Some of the more obvious and more important publics are:

The Media

Yes, they are a public — your most important public. They are the keys that unlock the doors of public opinion, and there are as many of them as there are publics and shades of opinion. Since most non-disabled people have little contact with disabled people, their perceptions of disabled people and of their interests and capabilities, stem from those portrayed in the media. But you must also remember that the media person that you deal with at the local TV or radio station was raised with the same misconceptions about disability and disabled people. Their coverage of disability-related issues cannot help but be influenced by these preconceived notions, and it will require patient tutelage on the part of the informed activist and advocate to change these attitudes; it won't happen overnight.

Disabled Consumers

Many disabled persons, through no fault of their own, remain sheltered and uninvolved in the movement for opportunity and independence. Many provider agencies continue to discourage political action or awareness and continue to loom too prominently in the lives of those whose independence they purport to favor. Family members often are overprotective, and even government programs geared toward independent living have eligibility factors built into them that encourage depedence upon the program. It is not uncommon to find severely disabled persons who are willing and able to work but who simply cannot afford the luxury. Many consumers still are not aware of their legal rights or of the opportunities created for them by recent legislation. Some who are aware fail to assert these rights because they don't know how to or because they have been conditioned to "keep in their place."

We must raise consumer consciousness so that disabled persons may take their place in society; and we must tell them, as we are telling the world, that persons with disabilities are not merely patients, clients or statistics, but important members of a community. Utilize the general press through news stories and radio and TV spots to bring these latent activists out of the woodwork.

Activists and Advocates

There are numerous activist organizations within our movement. Some are large, some small; some are consumer-run, some consumer-staffed, and some run by parents or advocates. Some act independently of one another, and some have joined with others in national, regional, state or local coalitions. Yet many groups fail to let their colleagues in the movement know what they're doing, and they miss valuable opportunities to learn from one another's successes and failures or ride on each other's coattails.

It is important to find out about activists and advocates and to maintain contact with them through the media and through the mails. Contact coalitions and ask for a list of their member organizations. Get the names of those who handle each group's publicity, add these to your mailing list, and ask to have your organization be put on theirs. Find out which organization newsletters publish news about other organizations, and remember that the "disabled press" will usually be more responsive than most other media to your communications. Finally, contact the various media watchdog groups and find out what they can do for you and what your groups can do for them, and study the campaigns against media stereotypes of women and ethnic minorities because they have paved the road you are about to travel.

Professionals and Provider Agencies

Rehabilitation workers, doctors, teachers, caseworkers, and even the clergy occasionally view disabled persons in a paternalistic and overprotective way. This is in large part an unfortunate by-product of the provider-consumer relationship. While many professionals are quite enlightened and have become effective advocates, many others remain tied to their long-standing prejudices or locked into the repressive or unresponsive policies of the agencies that employ them. Professional journals and newsletters provide an excellent vehicle for social change; use them at every opportunity. Some examples include *American Rehabilitation*, a publication of the Rehabilitation Services Administration, and the *Informer*, prepared by the Arkansas Rehabilitation Research and Training Center at the University of Arkansas. These publications are widely distributed throughout the rehabilitation community. Check with professional organizations to find out about other target publications. Remember, how you influence professionals will directly affect how they treat and influence disabled consumers, and your professional allies will give added impact to your efforts to make provider philosophy and services more responsive and more conducive to real independence.

Relatives and Friends of Disabled Persons

How one functions in the "real world" is often a reflection of how he or she was prepared for it. While

many activists became such by rebelling against an overprotective home life, many others attribute their independence to the encouragement and support they received from family and friends. Let non-disabled people know how they can *really* help a disabled friend or relative and how to avoid smothering his or her independence.

Public Officials and Civic Leaders

Public policy is made largely by non-disabled officials with varying degrees of input from the disabled community. A growing body of legislation mandates citizen participation in public programming, and much of it specifically mentions disabled consumers. Office holders and political candidates are turning increasingly to their disabled constituents for input and votes, especially during election years. Keep in touch with public officials and try to involve them in your group's activities. Become actively involved in local politics; let public officials know that your interests are common with their own. They will begin to see you as a viable, voting constituency with women and minorities. In addition, you will be influencial; you will not only succeed in influencing the public official but also members, party leaders and their families.

Government and provider agencies have long urged employers to "hire the handicapped", but only recently has legislation been enacted telling at least some employers that they must, and to some extent, how. Your group can further educate local business leaders as to their obligations under the law, what people with various kinds of disabilities can and cannot do, and how to accomodate the special needs of an otherwise qualified disabled worker.

While businesses provide jobs, they also provide goods and services; and you can show local business leaders how to better serve their disabled clientele and help them get publicity when they do. A Brailled menu, a widened checkout aisle, or a special parking area at a local shopping center — all have potential news value. As technology and industry become better acquainted with the special needs and increasing buying power of disabled consumers, new and better adaptive equipment will become available at more affordable prices. Most businesses are served by specialized trade media and by the business pages of the general news media, and you should attempt to beam your messages to business leaders through these channels. The recent series of front page articles on sheltered workshops in the *Wall Street Journal* has brought national attention to this disability rights issue and resulted in a CBS *60 Minutes* segment on the same issue.

Civic and Fraternal Organizations

Civic organizations like the Rotary Club and the Jaycees traditionally deal with people and with issues affecting people, and you should actively seek out ways to harness their resources or participate in their activities. Some have long-standing relationships with the local media, and their credibility as news sources is unquestioned. A number of them publish newspapers and magazines for their members or their constituent communities, and some of these publications carry news from outside sources. As many of the larger civic and fraternal groups in your community are actually chapters of national organizations, the bonds you form at the local level can lead to similar cooperation in communities across the country.

The "General Public"

The publics described here, and the publics we have omitted or which defy description, all make up what we have come to call the "General Public." Most media are termed general media because they are aimed at general audiences, and a general audience is defined in terms of factors common to the largest number of people within it. But, while most general media speak to the interests and expectations of an unsophisticated general public, you can reach nearly everyone in some way, and on some level, by tying your message to their interests.

Your Own Group's Members

Don't overlook your own members, officers, or board (if you have one). You don't have to send them all news releases, but an occasional newsletter to the membership or a presentation at a general meeting will keep everyone informed about your activities and about how well you're doing. If your membership is small and active, this may not be required. If your members are spread out, inactive, or homebound, then a newsletter is essential.

SELECT YOUR MEDIA

When we think of "The Media," we think first in terms of the "hard news" — components of newspapers, magazines, radio and television that are geared to respond to breaking stories and thus more likely to respond to news releases and news events. But newspapers have a variety of departments and sections, magazines are often highly specialized, and most radio and television programming has little or nothing to do with the news of the day. Each medium, and nearly every department or component within it, has the potential for carrying your message to some segment of the public or publics you are trying to reach. And each has the potential for perpetuating negative stereotypes if not guided by your efforts.

These various media will be described in detail in the next chapter, but, before you can access and impact them, you must know what they are and where to find them.

Basic to any campaign is a good media directory, although the best one is often the one you compile and maintain according to your needs. If you plan to deal only with the media in your local area, you should have little problem compiling your list. On the other hand, if you plan to work with national publications, trade and professional periodicals, or network broadcasters, then access to a good directory is essential.

Several excellent directories are published on an annual basis, and many are available at the better

stocked public libraries. If you want the convenience of owning one, then be prepared to spend between $40 and $200 per year. While the five-volume *Working Press of the Nation* lists most of the nation's print and broadcast media and their personnel, it is sometimes better to purchase a few smaller, more specialized directories as these tend to be more up-to-date and often more descriptive. Some of these directories serve major media centers like New York and Washington, DC, while others list the major media serving even the smallest markets. In addition, there are specialized directories listing only news and wire-service bureaus, radio and TV talk shows, corporate in-house publications, college newspapers, and even obscure newsletters with circulations of but a few hundred. Yet many of the more accessible media — the local radio talk show, the small neighborhood weekly, the organization newsletter — often escape the attention of even the most comprehensive listings, and address, staff and format changes occur so rapidly that even the latest editions have trouble keeping up.

Once you have culled all you can from the directories, comb your local radio and TV listings for other programs, and your local classifed telephone directory for additional newspapers or periodicals. Make a card file of all the media you hope to contact, and list what you know about each media, the names and functions of contact persons, and something about the size and interests of each audience. Add your own contacts as you acquire them, and don't be afraid to call a publication or broadcaster to verify your information.

Be sure to keep your list up-to-date, checking it against new directories as they are released, and note the outcome of any dealings with your contacts. Make your list accessible and the information retrievable so that it can be used by others in your absence. If you expect to send frequent mailings to any of the media resources on your list, prepare labels or pre-addressed envelopes; and remember to address media people by their titles if you have any doubt that a given individual is in that position.

HARNESS YOUR RESOURCES

The scope and effectiveness of your campaign will depend upon the human, material and financial resources you are able to harness. While some are basic to even the most modest campaign, the addition of others will open new doors and present new creative opportunities.

Does your group have a dynamic spokesperson with an easily recognized disability? Names make news, and dry issues can come to life when articulated by a colorful and persuasive individual. Do you have talented people within or available to your group who can help you implement your campaign? Do you have sources of free or low-cost artwork or printing? Do you have access to mass-mailing facilities, copying equipment, and a word processor or automatic typewriter? Do you have ready sources of professional advice on matters beyond your expertise? Do you have enough money for postage and other costly campaign necessities? And finally, do you have a place to work, a typewriter and a telephone? These last three are your most vital resources for reasons that will become more obvious as your campaign progresses.

When you have assessed the resources you already have, shop around for other things you believe you will need.

Government agencies are often set up to work with community groups. Some may offer a wide range of services, use of their equipment or space, and occasionally even money or supplies.

Social agencies and community organizations are often well-funded, well-staffed, and well-equipped and may have under-utilized facitilities you can share.

Corporations can be a source of money, goods and services, and many of the larger ones have departments that furnish corporate resources to worth-while causes.

Fraternal organizations, like the Rotarians, Lions and Kiwanis, and civic organizations like the Jaycees can raise money, sponsor benefits, donate hardware, help promote your group, or directly aid individuals in your community. Many are service-oriented, while others simply respond to local needs when asked. But all include among their members the movers and shakers in your community, and their participation in your activities can represent their endorsement of your views and goals.

Universities, colleges and vocational schools often can supply the talents of students eager for "hands-on" experience. Some art schools and college art departments have public service advertising components, and a student film or videotape about your group or about disability rights issues could prove invaluable to your campaign. Some students receive academic credit for field work with community organizations, while others can be encouraged to develop your issues as subjects for term papers and reports. The secret here is the timing, and you should approach the appropriate academic departments as close to the beginning of the semester as possible.

Foundations, large and small, are required by law to give away a certain amount of money each year, although they alone decide how much they will give, to whom, and for which purposes. If your group is tax-exempt or can link up with one that is, you might try asking a foundation to underwrite all or part of your campaign.

Many excellent books and periodicals on how to research and approach foundations, and how to write and market proposals, are listed at the end of this book, but there are two things you should know before you seek funding from foundations: foundations can take as long as a year to decide whether to fund a proposal submitted to them, and they are apt to consider and fund only proposals that closely

meet their interest and giving patterns and not necessarily those that are innovative and socially relevant. Although numerous foundations continue to be involved in programs and services for disabled persons, many of their grantee agencies are the same agencies whose fund-raising drives perpetuate the poster child stereotype. A campaign attacking these negative images would thus appear radical, and an otherwise sympathetic foundation might well turn you down just to avoid rocking the boat. The secret here is research and perseverence, and both can pay substantial dividends if you know what you're doing.

Advertising and PR agencies often do *"pro bono"* work for worthy causes, and some of the larger ones have public service components. They do get credit for their work, but they also get to show off their talents in a socially relevant and often unique area.

An agency can provide creative and technical services, but you should be prepared to buy your own ad space and pay for your own printing unless these, too, can be donated. Shop around with your needs, and look for agencies that have done similar work for others. Contact the Advertising and/or Publicity Clubs in a city near you, as members of these professional groups often pool their talents to help a deserving organization.

Media watchdog groups, such as Action for Children's Television, The Citizens Communications Center, and the Media Access Project, can advise you on the laws and procedures through which you can access licensed broadcasters, and some may already be involved in attacking handicapist imagery in radio and TV. Advocacy groups like the National Organization for Women, NAACP, and the Anti-defamation League of B'Nai B'rith have already been involved in successful campaigns against sexist and racist imagery in the media and may have some advice to share with you on strategies and tactics.

PLAN YOUR CAMPAIGN

Once you have defined your image, studied your issues, determined your objectives, identified your publics, selected your media, and harnessed your resources, you are ready to plan your campaign. Your campaign can follow a precise schedule, or it can evolve as your resources evolve; but you should have a written program that clearly states your goals, whom you are trying to reach, the media you plan to use, and a program of strategies and tactics, how you plan to evaluate your effectiveness, and what you'll need in terms of money, supplies, or other resources to implement your campaign. You should continually refer to this plan, modify it if necessary, and discuss it frequently with other members of your group. You may depart from it occasionally to respond to crises or to take advantage of opportunities, but like a road map, you will need it from time to time to keep from getting lost.

THE MEDIA

We often speak of "The Media" as an all-powerful, monolithic force like "The Government," "The Military," or even "Big Business," and this is probably our biggest mistake. Editors and producers, after all, are people. They think and feel like the rest of us and are subject to the same conditioning influences and prejudices as anyone else. Media people come from a variety of social and economic backgrounds, hold a variety of political views, and are as different from one another as they are from non-media people. What makes them unique as a group is their tremendous power to persuade and influence behavior, and implicit in this power is a responsibility to be truthful and accurate.

If we are to help media people live up to this responsibility, we must know who they are and how best to reach them. We should no more regard them as "The Media" than they should view us as "The Disabled"; we must deal with them in terms of the media they represent.

The media we are concerned with break down into a seemingly infinte variety of categories and subcategories. We have "print media," which includes newspapers, magazines, books, and other publications, and we have "electronic media," which includes not only radio and television, but records, cable-tv, and home video. We have "news media" and "entertainment media." We have "mass media" and highly specialized media. Some media, like radio and television, are regulated while other media enjoy the constitutionally protected "freedom of the press."

Rather than group the media according to what makes them similar, we will list them individually and describe them in terms of their differences.

NEWSPAPERS

Newspapers are the print media read most often by the greatest number of people, and many avid news readers buy more than one daily paper, one or more Sunday papers, and often a weekly paper serving their town or neighborhood.

In an attempt to reach as wide an audience as possible, newspapers offer a wide range of material, stories of varying length, and special features and departments aimed at specific segments of their larger readership. Yet, because people often read their paper in a hurry, stories must compete with one another for reader attention and thus must have a "news peg" and suitable headline to catch the reader's eye. For this reason, we must always send newsworthy material.

Newspapers are important to our movement because they enable us to reach a large number of local people quickly; but they also hold other advantages:

- They have credibility — People tend to believe what they read in "their" newspaper, and the seemingly objective style with which most news stories are written further strenghthens this notion. In reality, many news stories tend to be slanted in favor of an

editorial premise or are incompletely researched due to the constraints of time. This is why we seek "publicity" advocating our own point of view. If we can't get a story slanted in our favor, at least we will get some balance and objectivity.

- They have readability — Even people who seldom read books and magazines will glance at a newspaper and read portions of those stories that interest them. The brevity and straightforward language of most stories and the narrow newspaper column make reading more enjoyable and less tiring than do other formats, and thus result in the reading of more material and greater comprehension. Headlines and photos help break up the monotony and direct the reader's eye to the stories deemed most important by the editors. Even the decision to buy a given paper can be directed by the day's headline.
- They are accessible and responsive — Because they are always looking for news, we can access them whenever we have suitable material and they have sufficient space. Daily papers often do "second day leads" or follow-ups to the previous day's stories, and these further developments of otherwise "old news" present opportunities for adding a "disabled angle" to otherwise unrelated items.

Newspapers have a number of access points, and while material is often directed by the editor to the appropriate departments, it helps us to know what each department is, how to gain direct access, and who's in charge.

The news pages are the first ones to be read and the last ones to go to press, and, as the "hottest" stories get the most prominent placement, competition for space is keen. While many stories are "by-lined" by staff writers or taken from the wire services, many are taken almost verbatim from news releases. Whether you're seeking coverage by a reporter or simply sending in a release, the person to contact on a general interest local story depends on the size of the paper. For the larger dailies with several editors on the news desk, contact the City Editor. For the weeklies or smaller dailies contact the News Editor. If you are dealing with a large paper in a distant city, check to see if they have a local bureau or correspondent in your local area.

Remember to tailor your story to the interests of each newspaper's readership. The large dailies look for stories that will appeal to a diverse and geographically dispersed audience, while the smaller local weeklies look for news with a local angle. Sometimes the mere fact that a newsworthy person is from a given town can be more important to a local paper's readership than the news the individual may be making someplace else.

The secret of getting into the news pages is to have a "news peg" likely to interest a major portion of the paper's readers. A meeting or minor event may get coverage only on the "community page", but a demonstration at the capitol or a lawsuit against an official or agency is "hard news." Your story is likely to be newsworthy if it is unusual and meets one or more of the following conditions:

- it involves a large number of people
- it involves a large sum of money
- it involves a prominent person
- it involves injustice to a person or group
- it is unique to your area
- it involves an unusual or ironic twist.

Timing is another important factor, and the best story can miss out on coverage by getting to the paper at the wrong time. Know your papers' deadlines, and make sure that your releases reach editors far enough in advance for them to act. One day is sufficient for hard news, while as much as a week may be required for other material.

The feature pages are less sensitive to time factors and allow for more detailed development of otherwise newsworthy material. A news story on a demonstration by disabled activists might be followed later in the week by a feature on disabled activism in general. Features also allow for "sidebars" which add even greater depth by highlighting and developing a specific element of the story.

A sidebar is a shorter piece, usually enclosed in a box, that presents an alternative point of view, lists important points or resources, or somehow adds to the story without adding to its length. A story on disabled activism might be embellished with a sidebar listing the names and addresses of activist or advocacy groups serving the area.

Unlike news stories, which follow a fairly strict format, features often have a more entertaining flavor and are designed to be read in their entirety. They are generally staff written and do not result from unsolicited news releases. A release can provide background for a feature, however, and can help convince an editor that a feature is warranted if you personally give it an extra push. The person to contact is the Feature Editor, and the best way to contact him or her is with a brief letter or phone call describing your story and stressing its human interest elements. Follow this up with a press kit (to be described later) and you're on your way. If your arguments are convincing and your material informative and credible, a reporter will be assigned to work with you, as well as with others, to develop a story.

Unlike news releases which are often mass-mailed to all media in your area, requests for features should be made to one paper at a time. Features are supposed to be exclusives, and the best way to alienate an editor is to have him find his "scoop" in a competing paper. On the other hand, you should not play favorites with your local media if you expect fair treatment from them. If paper A gives you a feature this week, make sure that paper B has an opportunity the next time. If they don't jump at it, it's their decision and not your lack of input.

Columns are regular features authored by the same person. Some deal with specific topics like your health, your money, business, politics and personalities, while

others deal with whatever catches the columnist's fancy. Although many regular columns are authored by members of the newspaper's staff, many others are "syndicated" to hundreds of other papers across the country and are authored by columnists hundreds or thousands of miles away. A good media directory or a call to your local paper will tell you how to contact a particular columnist.

Unlike news stories and features, columns deal with material, or an angle that has not been previously explored directly by the paper in news coverage. A columnist will generally not respond to a news release because he or she assumes that the story will be covered elsewhere. However, you can access a column by developing a disability-related twist to the column's general theme. A political columnist might, for example, be interested in official foot-dragging on the implementation of new legislation. Jack Anderson was when the Transbus issue came to prominence. A personality columnist might want to profile a newsworthy disabled person in your community. A consumer columnist can be asked to highlight the problems of disabled persons in the marketplace, while a business columnist could serve his or her readers with an analysis of human rights or affirmative action legislation affecting their businesses.

When selecting the target media for your campaign, find out about all the columnists serving your area and analyze their columns for possible tie-ins. Remember that each columnist will have to be contacted independently of the papers' editors, especially those that are syndicated, and that columnists, like feature editors, expect a degree of exclusivity.

The Op-Ed pages contain opinions (Op) and editorials (Ed) and generally include regular columns, columns submitted by outside experts or free-lancers, letters-to-the-editor, and editorials expressing the views of the paper's management. If you can't promote a guest column for yourself, you can get into print through the letters column. A letter-to-the-editor should be short, punchy, and stimulating to the emotions as well as to the intellect. If it is signed by someone representing an organization or a community, it is more likely to be used than a similar letter from one individual. It also should be tied to a recent news item or editorial and not be simply something out of the blue. If you feel that your comments should be endorsed by the paper itself, hold off on the letter and ask for an editorial. The larger papers have an editorial page editor and some even have an editorial board, and you should address your request to the appropriate person as early as possible. The best topics for editorials are matters awaiting resolution, like pending legislation or requests for official action. Don't simply ask for an editorial supporting the rights of disabled persons or barrier-free design in general.

Sunday editions and supplements afford excellent news and feature opportunities and have the added benefit of being developed over the entire week. The larger dailies often have a Sunday Editor, and many have special sections that appear only on Sundays. If your local Sunday paper does not publish its own magazine section, chances are that it uses one published elsewhere for enclosure with Sunday editions throughout your parts of the country. Get to know the Sunday papers serving your area. They are often more accessible than their daily editions and may even have a larger circulation.

Book reviews are often regular columns authored by the book editor. Occasionally, however, they are columns submitted by qualified freelancers. Sunday book sections, due to their additional space, frequently include outside submissions. If a new or soon-to-be-published book deals with disability or with disabled persons in an enlightened way, suggest to your local book review editor that it be reviewed and that you or someone connected with your group be allowed to review it. While an editor will seldom make a commitment to publish material submitted by an unknown freelancer, he or she may accept it "on speculation" and publish it if it's good.

Photographs are always welcomed by newspapers, and a good photo, with a suitable caption, can often be more effective than a story filling the same amount of space. Submit clear, glossy, black and white photos no larger than 8" x 10" and no smaller than 5" x 7". Caption the photo as described in the "tools" chapter under "visuals," and pack it securely if you plan to mail it. If, on the other hand, you want the newspaper's own photographer to cover your story or event, contact the paper's photo assignment editor. If your story is sufficiently visual, the photo assignment editor will assign a photographer at the same time that the city desk assigns a reporter.

Other departments include sports, theatre, business, and something referred to as either "family," "style," or, occasionally, "women's interest". This latter section, regardless of what it may be called by your local paper, generally includes material on fashion, household hints, food and cooking, consumer goods and occasionally columns on health and personal problems. The format is more feature than news, and the section almost always has its own editor or editors. With a little imagination, you should be able to find ways to access these sections occasionally. Don't ignore them, however, because they are widely read, often more so than other, less specialized sections of the paper, and editors are frequently eager for good material with which their regular reporter or contributors may not be familiar.

MAGAZINES

Whereas newspapers go for the broadest possible audience on the local or regional level, magazines are generally aimed at a more clearly defined audience and tend to circulate nationally. There are, of course, exceptions. *Time* and *Newsweek*, for example, are news magazines and their content more closely resembles that of newspapers. In addition, many major cities have at least one magazine serving at least a portion of their populations, and these local magazines tend to focus on cultural, commercial or political news overlooked by the area's newspapers. But, most magazines are either "consumer" magazines aimed at large segments of the

general public, or "trades" serving particular industries, occupations, or professional groups.

Nearly all magazines share characteristics that distinguish them from newspapers:

- Most are either monthlies, semi-monthlies, or weeklies, yet they must anticipate trends and reader interests and respond to them just as the dailies do. Issues are often planned or prepared weeks and even months in advance of publication, yet stories must be as fresh as yesterday's news.
- Magazine stories are written in a "feature" style, and most magazines give little or no space to "news" or to news releases. Magazines cannot hope to compete with newspapers, but they make up for this by providing more space and greater depth to the stories they do cover.
- Most magazines have a small in-house editorial staff and generally rely on a "stable" of regular contributors or on freelancers for material. Contact with an editor is, therefore, essential if you want to access a magazine. Most news releases are ignored unless they relate to stories being developed or can be incorporated into whatever space has been allocated for such material.

With these facts in mind, what then is the best way to access a magazine? First of all, know the magazine's format and something about the size and interests of its readership. While this information can be found in the better media directories, there is no substitute for actually obtaining a copy of each magazine you plan to approach and analyzing it. If a magazine seems particularly right for your story, send the editor a "query letter" describing your topic, the content of the story you are suggesting, and why the story should interest the magazine's readers. Be sure to state whether you plan to write the piece yourself or would like the magazine to assign a writer. If you plan to submit your own story, the editor may agree to accept it "on speculation" but will make no promises. If the magazine assigns a writer, chances are that they intend to publish it.

If you do write your own piece, be sure to tell the editor that you do not expect to be paid for it. A PR placement is just that, and an editor will know that publication is payment enough for your efforts. While you're at it, mention that the editor should feel free to make changes, tighten things up, or even assign a writer to re-write the piece. Editors do these things anyhow, but the less control you try to exert the more cooperation you are likely to get. Make sure you stick to the magazine's style requirements and keep to the suggested length. Most magazines will send you a style sheet or set of writer guidelines, and these can be quite specific as to manuscript format and editorial style.

If you don't have a competent writer at your disposal, ask the editor to assign a staff writer or freelancer and offer your input and cooperation. If you choose this option, don't be surprised if you are not the only source they use. Writers like to be thorough, and try to get a variety of opinions. Be prepared to steer them to others if asked, but make sure that these sources will not contradict your own input or steer the focus away from the message you are trying to convey.

A third way to access magazines is to find a known freelancer and suggest that he or she develop your story and submit it (for payment) to an appropriate magazine. This is not the same as hiring someone to write your story, and you do not pay a freelancer when payment is expected from the publication. A good freelancer's story is likely to appear more credible than your own because it comes with the author's reputation and objectivity. By the same token, you have no more editorial control than the writer is willing to give you and should not ask to be shown a final draft. A responsible writer will check facts and figures with you for accuracy, however, and may even preserve the slant or editorial flavor of your initial suggestion. The best freelancer is the one most willing to cooperate with you and not simply the one with the biggest following.

Whichever way you go, remember that magazines like exclusives. That's not to say that you shouldn't deal with more than one at a time. You should, in fact, be incubating stories all over the place. Just keep them different from one another and try to keep them from appearing all at once. And, above all, remember to discuss your ideas with the editor first. Most magazines will not accept unsolicited submissions, and many editors even have a policy of not reading them. But for all the hassle and planning involved, a magazine story will, in most cases, take you further than a newspaper piece, will stay around longer and will make far more impressive reprint for your press kit.

RADIO AND TELEVISION

Radio and television broadcasts are transmitted by local stations but often originate with a network, and the relationship between the two will be discussed in detail in the next chapter. For our purposes here, we will explore those formats, both network and local, most likely to respond to and carry our message.

Radio Shows

Stations handle news according to their format and staff capabilities, and whether you get on the air will depend more on these factors than on your story's news value.

"All news" stations broadcast news continously and generally have a number of correspondents available to cover stories. They are your best bet, and there is probably at least one serving your area or a nearby city. "Rip & Read" stations have periodic news broadcasts taken directly, and almost exclusively, from one of the wire services. They do not have the staff to cover stories, and most stations in this category will not even rewrite your release for broadcast. Some may, on occasion, include a release "written for the ear" in their regular news broadcast or include a news item in a community events segment, and many of these stations compensate by offering air time for public service announcements.

Knowing the news directors of stations serving your area will surely help you get coverage when you have a story, but knowing each station's needs, interests, and capabilities will save you time and energy.

Network affiliates often take their news segments from a network "feed" and may or may not supplement these with locally written stories. If you think your story has broad regional or national appeal, contact the network's radio news department directly. Spend an hour or two listening to each of the affiliates in your area. You'll soon be able to distinguish between the locally produced and network-fed segments.

AM and FM stations frequently operate out of the same studios but may have different call letters. FM stations, because of their better fidelity, tend to prefer music to news and talk programs. AM stations, because of their often greater power and the fact that there are far more AM than FM receivers, tend to specialize in popular music, news, and talk shows. While some AM/FM stations share a news department and even "simulcast" their news, many have entirely separate operations. When you make up your press list, call each station to find out whether they want one release for each station or one for both. Public radio stations or "non-commercial" stations are generally FM and, in contrast with others on the dial, have a heavy news/public affairs/culture format. While their audiences tend to be smaller than those of their commercial counterparts, the non-commercial stations are often the most accessible to community groups and the most responsive to community needs.

Radio Talk Shows

Radio talk shows fall into two basic formats: Interview or discussion programs and telephone call-in programs. While the latter, too, may include studio guests in the discussion, many call-in shows have but one person at the mike and rely on the listeners for dialogue.

If you want to access a discussion show, call or write the show's producer, if it has one, or the show's host. Describe your subject and proposed guest or guests. If your topic is controversial, be prepared to appear with persons of a different persuasion who may be chosen by the producer to strike a balance in the discussion. As with all talk shows, both radio and TV, be sure to know the host's style and political orientation and whether he or she is hostile or supportive.

If your studio appearance is on a call-in show, be ready for anything. Some callers may be hostile while others may be just ignorant, and some may raise topics you were not prepared to discuss. You may have friends and colleagues call in with questions and comments with which you are prepared to deal, but tell them to be spontaneous and not let on that they know you. Producers don't mind a smooth-running show, but they don't like potential callers to feel that the calls are "stacked."

Straight call-in shows are the most accessible because they do not require prior contact and their topics are often open. They are particularly popular with "homebodies" and homebound people and are actually a form of socialization for many. Some have extremely large audiences, although many listeners are passive, and only listen, while others call in almost daily. Since many topical issues have a disability angle, you should seize opportunities to introduce this angle by calling in when appropriate. If you can learn in advance from the papers or your contacts that a particular issue is to be raised by the show's host, you might even be able to call before air time and hold until your call is put on the air.

A third type of radio show, actually more news than discussion, is the radio documentary. Most stations don't bother with documentaries, and many that do often get them from outside sources. If you have access to production facilities, you might try producing one of your own and submitting it to a local station. Find out about other documentaries they might have aired so you'll know the kind of format they expect, and keep your program to no more than 30 minutes (including station breaks and spots). Some stations will use tapes and feeds submitted by outsiders, but require that they be kept to just a few minutes each; and some might be willing to take submissions on a regular basis, perhaps even over the phone. Again, note what's already being done and on which stations. Then go and do likewise.

Television News

TV news shows are generally produced by local stations, but may incorporate feeds from the network (if they are connected with one) or from other sources. Local shows range in format from "talking heads" wherein an anchor-person simply reads the news, to fully produced programs with newsfilm and even live remotes. In addition to these regular local shows, NBC, CBS and ABC affiliates carry complete network news shows which are produced in a major media center like New York and then fed to the locals.

To get local coverage, your story must be visual and accessible to a local news crew. Even then, your chances of being covered by a station with only one or two crews will depend on competing stories, timing, and how well you make your case with the news department's assignment editor. You can improve your chances of being mentioned in the broadcast by giving the station your story and some slides or other "visuals" so that they at least have something to use if they can't get to your event. This option may be the best one if you have no event or if your event is not particularly visual.

The best way to ask for coverage is to send a "tip sheet" to the assignment editor. A tip sheet briefly describes the event and tells the date, time, and place; what arrangements have been made for the press (if any) and perhaps even a line or two about why the story is important. Be sure to mention the story's visual component, e.g., "40 wheelchairs stopping traffic" or "the mayor and other officials will spend the day in wheelchairs." Requests for coverage should be sent about a week in advance of the event if you can do it. They will be filed for the specified date, and then pulled

the night before when assignments are made. You can further improve your chances of being covered by sending a tip sheet to the wire services (AP and UPI). They feed a "daybook" listing each day's events, and it is from this daybook that most (but not all) of the TV assignments are made.

Television Talk Shows

The Today Show is fed by the network; David Susskind is a syndication; and most other talk shows are local. If you never make the biggies, you still have more than enough options with local stations in your area because TV stations are legally required to originate a portion of their own programming whether or not they're network affiliated.

In addition, audiences vary throughout the broadcast day. Programs in some time slots may be more receptive than those in others. Daytime talk shows, for example have a large female audience and often stress topics likely to interest women and, in particular, women homemakers. The early-morning discussion programs are more news-oriented and attempt to prepare a more diverse audience, especially business people, for the day ahead. Late night shows, in contrast, stick to entertaining or otherwise lighthearted material likely to capture the viewer too weary for heavy discussion but not yet ready for bed.

Most TV talk shows are studio produced and have one or two "hosts" and one or more guests. They tend to be no more than thirty minutes in length, although some run longer but change guests in mid-show. Some allow call-ins (when they're "live"), and some allow questions from the audience. Yet many are so poorly budgeted that they cannot afford a third camera for "visuals" and often have no audience at all.

Getting on a local talk show is relatively easy if you have something of at least some public interest to talk about. Just send a "pitch letter" to the show's producer (not the host) telling about your topic, your guest or guests, and why the show's audience will find the discussion interesting. Follow up your initial contact with a phone call and ask the producer (or Talent Coordinator on the larger shows) for a booking. Send a press kit or fact sheet in advance so that the host can be briefed, and bring any visuals early enough for them to be set-up for airing (slides are preferable to photos). Again, don't be surprised to find yourself appearing with other guests; but the closer you are to the producer, the more he or she will rely on you for suggestions as to who these additional guests should be.

"Magazine" Programs and Documentaries

Shows with magazine formats (covering several topics, sometimes "on location"), and documentaries (generally devoted to only one topic) are almost always network produced. Some large stations in major cities do produce their own, but the costs are often so high that only the most popular survive. Unlike radio stations, TV stations prefer not to accept outside submissions of actual program material, i.e., films or videotape. One reason is that most non-professional films and videotapes fail to meet the technical requirements imposed in TV by the FCC or standards set by the station itself. The other is a legal one, wherein an unbalanced submission could lead to the station's having to air a counterbalancing production at its own expense. Outside footage used during a news broadcast is thus clearly labeled as such, and most other independent productions are aired during sponsored time slots.

If you are unable to produce a documentary meeting the station's technical and legal requirements, you can suggest your topic to the shows' producers and offer your cooperation and advice. Most media directories will tell you about regularly scheduled "magazine" shows, and a few calls should tell you who develops documentary ideas on the network and local levels. Many local stations, particularly public TV stations, are budgeted for "mini-docs".

Public TV stations often produce local shows under grants, and the best of these are distributed to other stations through the PBS or any of the other channels in the sprawling public TV system. Most of these programs originate at a central level, however, and filter down to the local stations. Check out the public stations in your area and give a call to PBS and the Corporation for Public Broadcasting in Washington, DC. They're already doing disability-related programming, but you may find room for your own input if local needs still aren't being met.

Other Broadcast Options

Station editorials and editorial replies, public service announcements, dramatic and variety shows, and even game shows, all present opportunities for access, as do cable-TV and closed-circuit educational stations serving many schools. Some of these options have been dealt with elsewhere in this book and will not be discussed here. Your key to using radio and TV is knowing what's on the air, where it comes from, what the show needs or uses and whom to contact. How well you do will depend on your imagination and on your persistence.

THE WIRE SERVICE

One news medium often overlooked by those seeking coverage is the wire service, and the two most important ones in the United States are United Press International (UPI) and the Associated Press (AP). Most newspapers and TV and radio stations subscribe to one or both, and many depend heavily on these services because their news staffs are limited. AP and UPI have reporters and freelance "stringers" all over the globe and specialized "columnists" in their main offices. Both feed national, regional, and local wires, audio feeds for broadcast, and specialized wires carrying business and financial news. Also each feeds a local "daybook" listing local events worth covering.

You can access the wire services just as you would the other news media, but there is no substitute for

direct contact with your release or tip sheet in hand. A wire service placement can save you a lot of mailing, phoning, and running around, and news on "the wire" is more likely to be aired or printed because it has been pre-screened and pre-packaged by another editor and carries his or her news judgement.

OTHER MEDIA

Your media campaign should not be limited to the media described above. Books, especially children's books, newsletters, advertisements, and nearly every other communications channel have been guilty of negative imagery. You must actively fight such imagery wherever and whenever it appears, but you must also focus your efforts on the media most accessible to you, most important in your community, and most likely to respond to your recommendations.

THE MEDIA AND THE LAW

Despite the Constitutional guarantees of free speech and a free press, we do have a number of laws which, together, define the rights and responsibilities of the media and of the public they serve. You no doubt have heard the terms libel, slander, copyright, and invasion of privacy, and you may even be familiar with the Fairness Doctrine, the Freedom of Information Act and a number of local and state acts known collectively as "sunshine laws." This section explains some of these terms and their importance to your campaign.

BROADCASTING - A "REGULATED PRESS"

While paper and ink exist in seemingly unlimited quantities, and while nearly everyone has access to some kind of printing or duplicating device, radio and television operate on a limited number of frequencies in a rather narrow portion of the communications spectrum. For this and other reasons, broadcasting, unlike publishing, is a legally regulated industry with clearly defined obligations to the viewing and listening public. The degree to which broadcasters fulfill these obligations is another matter, however, and often depends on the vigilance of media watchdog groups and on the diligence of the courts in applying the rules laid down by the Federal Communications Commission (FCC) and the policies set forth in the Communications Act of 1934.

Did you know, for example, that radio and television stations must:

- operate "in the public interest" and prove that they have done so before their licenses can be renewed?
- present all sides of controversial issues of public importance?
- consult community leaders and the listening public when planning programming and make a "positive, continuing effort" to know community "tastes, needs and desires?"

These and numerous other requirements ensure that broadcasters in your area may well be interested in what you have to say. But, before you go off and challenge a station's license, you should know a few facts:

- **It can cost time and money.**

  A challenge begins with an inspection of a station's records and can end in a lengthy court battle, and the odds of actually blocking a license renewal are quite slim. Yet reforms in station management, programming, and even employment practices have been secured via this process in the form of court orders and out-of-court settlements.

- **It's hard to do it alone.**

  Station responsiveness to local need is a numbers game. If your community has but a handful of disabled persons, your leverage will be proportional. But if an action is brought by a coalition

of disabled persons, their friends and families, the professionals serving them, senior citizens, and sympathetic civic leaders and organizations, then your case is assured substantial impact.

- **It should be done as a last resort.**

While broadcasters are well aware of their responsibilities to the minority groups in their communities, many are unsure about the limits of these responsibilities and uncertain as to the minorities to which the responsibilities apply.

However, broadcasters are not "the enemy," and many have honored a long standing commitment to disabled persons by providing free air time and public service programs. The problem is that providers, rather than consumers, have been calling the shots.

Your approach to local broadcasters should emphasize the "new consumerism" and explain how negative images have perpetuated attitudinal barriers. Your initial overtures should be an offer of assistance and not a challenge to respond, and your requests should be reasonable.

But what should you expect from your local broadcasters, without a fight, and how should you go about securing these rights? Here are some suggestions:

The "Fairness Doctrine"

Although stations are obligated to air all sides of a controversial issue, some circumvent this obligation by avoiding controversy altogether. Yet while most stations prefer to dabble in controversy, presenting your side of a disability-related issue may not be easy.

Who, for example, is against disabled people? How many people are willing to publicly oppose human rights laws and accessibility guidelines? If the station already has broadcast a program or editorial favorable to your position, are you entitled to second their opinion? Negative imagery, unfortunately, does not qualify as a "position" under the fairness doctrine, and the courts have thus far held that even racial slurs may well be exempt. But there is a way to access local broadcasts under the doctrine: develop a disability-related viewpoint on an otherwise unrelated public issue. For example:

- If statements are aired opposing the construction of new rental housing, you can counter that most existing housing is not accessible and thus perpetuates housing discrimination in the area.
- Should a local station air a position opposing an appropriation to match Federal highway or transit funds, you can reply that such funding would pay for curb cuts and accessible public transportation.
- If a broadcaster in your area calls for mandatory gasoline rationing, you can argue that disabled motorists depend more heavily on their cars and should, therefore, be exempt.

The more you promote the "disabled viewpoint" on major issues, the more we will see this viewpoint reflected in the discussion and implementation of public policy.

The "Equal Time" Rule

What the fairness doctrine does for issues, the "equal time" rule does for "bona fide political candidates." And, it does it better!

All duly qualified candidates for public office, regardless of party or financial resources, are entitled to *equal access* to air time. How and whether they use this access is another matter, however, and regularly scheduled newscasts are exempt from this rule. Yet, even a minor candidate with a low-profile and no media budget can demand access to talk shows if similar access is being granted to any of the other candidates for the same office.

The equal time rule exists so that third party and independent candidates can "go public" regardless of electoral or financial support, and many have done so simply to put their views and proposals "on record." The rule can thus prove a valuable asset to your efforts should one of the candidates be disabled.

- He or she can come forward as a civic leader or politically significant person, which is somewhat more impressive than being just "a disabled activist."
- The candidate can discuss with authority issues other than those related to disability. Such discussions can help dispell the notion that disabled persons (and other emerging minorities) are only concerned about their own problems.
- As a certain amount of community support is required in order to get on the ballot in the first place, your candidate stands as a symbol of a "disabled vote," however small and nebulous, and serves as a reminder to other politicians that disabled persons and their supporters are a viable segment of the electorate.
- Minor candidates frequently have leverage far greater than their support might indicate, and they sometimes can siphon enough votes from one candidate to throw an election to another. While this situation can work against you with your candidate undercutting another whose views are similar, the possibility of this actually happening can suggest to otherwise sympathetic candidates that they, too, should actively seek the disabled community's input and support.

If your group is a not-for-profit, tax-exempt organization, it will not be able to actively endorse or campaign for a candidate. But individual members can, and your group can and should offer its informational resources to all candidates interested in addressing disability-related issues.

Community Ascertainment

"Community ascertainment" refers to the process by which a station fulfills its legal obligation to determine the "tastes, needs and desires" of its community. While there are some vague guidlines as to the community segments to be contacted and the questions to be asked, there is no guarantee that disabled consumers will be involved in the process. Your group, however

small, must seek access to the ascertainment process well in advance of the next license renewal, and must make sure that your comments and suggestions become a permanent part of the station's records. Be sure to have available accurate figures on the size and distribution of the disabled population in the station's entire signal area (not just your own community).

Some of these figures will become available following the 1980 census, while others may already be available from local planning authorities and from provider agencies who often must furnish them to potential funding sources. When supplying broadcasters with data on disabled viewers and listeners, be sure to mention that each has friends, relatives, and others who may be similarly concerned about the station's programming.

Local Programming

Stations are required to develop a reasonable quantity of locally produced programs, and AM and FM radio stations with the same ownership may duplicate only a portion of each others' programming. The requirements were designed to encourage the production of locally responsive and diversified programs, and many broadcasters are eager to comply. You can actually help your local stations by suggesting topics for local public affairs and interview shows by assisting them in the production of these shows. A good working relationship with local program directors may not guarantee you a piece on the evening news, but it will enhance your credibility as a news source when opportunities for coverage arise.

Network Programming

Just as network-owned and network-affiliated stations are encouraged to develop local programming, they are also legally entitled to reject programs fed to them by the networks. Programs, program episodes, and films dealing with controversial subjects are often deleted by stations serving heterogenious communities where audience resentment is high, although such decisions are frequently more economic than ideological.

Programming that offends minorities can be effectively challenged if the protest is loud enough. If a network program is dropped by a sufficient number of local stations, it is bound to be dropped by the network when the season ends. If you do find a network program offensive, you may actually have greater leverage at the local level because, while local stations have legal responsibility for program content, the networks do not. Networks, after all, are corporations; yet, while they are limited by law as to the number of stations they can own and operate and to the number of stations in each "market" area with which they can be affiliated, it is the stations, and not the networks that are licensed by the FCC.

But this local responsibility does not mean that you shouldn't attack a problem at the network level as well. Networks derive income from the sale of network-owned air time on local stations, and a network show dropped or pre-empted by a local station represents air time for which an advertiser cannot be billed. As rates for air time are figured on a "cost per thousand" (CPM) basis according to the number of viewers indicated by the ratings, the loss of even one outlet in a moderate sized market could substantially affect a show's profitability to both network and sponsor, and could encourage either to drop a show altogether in favor of one with better distribution.

A nationally coordinated protest to both the network and sponsor(s), coupled with local protests to station officials and local sponsors, could well succeed if your cause is just and the program sufficiently offensive.

Syndications

Syndications are independently produced programs that are distributed to independent and/or network affiliated stations on a station-by-station basis. If a program is aired on more than one station in your area or on an NBC station in one market and an ABC or CBS station in another, chances are it's a syndication.

Syndicated programs are harder to sell than network programs because both sponsors and stations are often unsure of their profitability. The ones that survive are the ones with mass national appeal, like the David Susskind show, and the ones which, like religious and agricultural programs, have large audiences concentrated in a sufficient number of the smaller markets.

Syndications may or may not be more vulnerable to community pressure than network shows, and you will have to deal with these on a case-by-case basis. While networks tend to operate in the limelight, their programming decisions regularly reported in the press, syndicators are nearly anonymous by comparison and make their business decisions solely according to profitability.

Whether you take your case to the local stations, to the networks, or to the syndicators, one of your most effective weapons is publicity. No producer, broadcaster or sponsor wants his name dragged through the mud of public derision, and a protest by disabled persons against any of them is sure to get play in the news media. But the threats of adverse publicity and of litigation are sometimes more effective than the real thing. The reason is, should either be tried and not succeed, then your bargaining position would fail as well. Remember this when negotiating with broadcasters, and don't rush into confrontations unless you are certain you can win.

Children's Programming

The average child spends about one-third of each waking day in front of the TV, and not all of what he or she watches was produced with children in mind. Children are particularly vulnerable to the effects of negative imagery, and such imagery can be especially destructive if the child viewer is disabled. Yet, children's programming is among the most accessible of all the formats due to the diligence of educators, parents, and groups like Action for Children's Television (ACT) in pressuring broadcasters to improve quality.

We are beginning to see deliberate attempts by children's shows to deal with disability in an enlightening and sensitive way, and this effort has been particularly prominent in such programs as *Sesame Street* and *Mr.*

Rogers' Neighborhood. While these shows are, in part, publicly funded and are aired on public television (which is both more accountable and more cooperative than commercial TV), we are also beginning to see similar efforts in commercial television.

Several recent dramatic specials and a few popular prime time series like *Little House on the Prairie*, have aired highly enlightened portrayals of disabled persons, and we're beginning to see broadcasts of this calibre with incresing frequency. Unfortunately, Mr. Magoo is still around; and even national institutions like Bugs Bunny can occasionally be seen doing bits that ridicule disability.

If there are locally produced children's shows in your area, chances are that they, or their professional advisors, will be particularly responsive to suggestions for the incorporation of disability related material. But if, on the other hand, there is an abundance of canned cartoons, then you should join with local school officials and talk with the people at groups like ACT prior to mounting your campaign.

Public Broadcasting

Public radio and television stations are usually nonprofit, educational or municpally owned. Most are dependent on contributions, in one form or another, from foundations, corporations, government sources, and individuals. Some, like the Pacifica radio stations WBAI, KPFA, and KPFK, and New York's channel 13, are entirely listener supported. Some are low-power FM stations owned by colleges or small UHF stations serving specific audiences, while others are high-powered radio and television stations actively competing with the commercial broadcasters in the same market. Many stations are affiliated with public broadcasting "networks" like National Public Radio (NPR) and television's Public Broadcasting System (PBS), and it is through these networks that many quality programs are produced and distributed. Much of the money spent on these programs is your money, allocated by Congress to the Congressionally Chartered Corporation for Public Broadcasting (CPB) for distribution through PBS, NPR and individual local public broadcasters. Public stations are, therefore, particularly accountable to the publics they serve, and are often far more eager to serve these publics than are their commercial counterparts.

While each commercial broadcaster competes for the largest share of the audience at any given time, public broadcasters, because they sell no air time, are often content with shares as low as one or two percent. Public stations feature highly diversified and often highly specialized programs in the hope that the aggregate share of the audience over a period of time will be sufficiently large to justify the expense. Member supported stations measure their success in terms of contributions received and are thus a bit less cavalier about what they put on the air during peak viewing or listening hours. But all public stations share a common concern about the welfare of their audiences and about the future of public broadcasting as a quality medium.

This public spiritedness does not necessarily mean that all public stations in your area will agree to work with you or that they will be sufficiently sensitive to the needs and problems of disabled audiences. Therefore, don't be afraid to invoke the previously discussed legal requirements if you run into one that refuses to cooperate.

A final word on dealing with broadcasters: although they may have to deal with issues important to disabled audiences, they do not have to deal with your particular group for advice. If broadcasters feel that they are fulfilling their requirements, it will be up to you to convince them that they are not. The bottom line here is program quality and not simply who has input.

So if other media watchdog groups or disabled activist groups are working in your area, you would do well to join with them and not compete for the stations' attention.

YOUR RESPONSIBILITIES UNDER THE LAW

The regulatory process so evident in broadcasting is practically nonexistent in most other communications media, and perhaps this is as it should be. Yet, while we seldom see instances of "prior restraint" wherein media (even print media) are legally prevented from airing objectionable material, there are a number of ways in which the media, and you as an information source, can get into legal difficulty "after the fact." Let's look at some of these, and at the rights and responsibilities which govern our conduct as we work through the media.

Copyright

Just as the patent protects inventions and the ownership rights of inventors and manufacturers, the copyright protects published and often unpublished works from unauthorized reproduction or use. All copyrighted material must bear a copyright notice (which has the strongest legal force if registered with the U.S. Copyright Office) and material published without this notice automatically falls into the "public domain" unless such publication was unauthorized.

If you are planning to reproduce clippings, articles, photographs, or other copyrighted material for mass distribution in conjunction with your campaign, it is important to get each source's permission and to include the phrase, "used with permission," along with the copyright notice in your reprint. Not everyone does this, and you probably won't get sued if you don't. But it is common courtesy to honor a copyright, and you will enjoy a closer relationship with the media if you make the effort.

Libel and Slander

Libel refers to defamation of character in writing, while slander is spoken defamation. Yet, while a defamatory statement made over live radio or TV may be slanderous, that same statement read from a prepared script would constitute libel. This distinction aside, libel

and slander are pretty much the same and will be collectively referred to here as libel.

Libel occurs when a statement made about an individual exposes that person to hatred, contempt, or ridicule, causes him or her to be avoided, or injures that person in his or her occupation. In most cases, libel is a civil matter in which the libeled individual sues the statement's source for damages. Criminal libel can be charged when the victim is a dead person, a group, or a local official and when such libel is committed with malice. Nearly all libel actions are civil, however, and the amount of damages awarded generally reflects the losses sustained by the injured party and the degree of malice or recklessness with which the statements were made.

The three basic defenses to a libel action are truth, privilege, and fair comment. A true statement, no matter how damaging, cannot be libelous. Seemingly libelous statements made by a public official during a government proceeding or made in a court of law, may not be actionable due to "privileges" granted by law. By the same token, certain public officials and "public persons" may not sue for libel when their reputations are impugned by "fair comment" criticizing their conduct or competence.

If a deaf person or someone with cerebral palsy is publicly mislabeled as mentally retarded, this could form the basis of a libel suit. In reality, however, such mislabeling is seldom sufficiently defamatory to sustain a suit. Yet both you and the media have a responsibility to portray disabled persons and their disabilities accurately, and those who fail in this responsibility should be confronted when their statements prove damaging to the disabled community.

Privacy

While "public persons" and government officials have few privacy rights under the law, persons who shun the limelight generally may not be exploited without their permission. If you plan to use the name and/or photograph of an individual in your literature or publicity material, be sure to obtain permission, and if possible, a signed release. Newspapers and TV crews may legally invade a person's privacy in the reporting of legitimate news, but the privilege does not normally extend to intermediaries. It is always a good idea, therefore, to use initials when citing case histories, unless, of course, the individuals figure prominently in your story and have agreed to be represented.

Freedom of Information

Just as privacy rights keep private information private, freedom of information laws protect the public's right to know. The federal government and many states have enacted laws opening official records to public scrutiny, and "sunshine laws" require that many previously closed governmental proceedings now be held before the public and the press. By exercising your rights under the Federal Freedom of Information Act and its local equivalents, you can obtain the facts and figures, reports, correspondence, and memoranda behind legislation and policy decisions affecting the disabled community. This information may then be released to the media as part of your group's publicity efforts. Freedom of information suits have been used to establish legislative or administrative intent in matters where vaguely worded laws or policies had shortchanged the public, and your diligent exercise of your rights under these laws will allow you to find out who your friends are and what you're up against.

The legal concepts explained in this chapter are but a few of the many that affect the flow of information in America. You need not become an expert in communications law to be an effective communicator, but a basic knowledge of your rights and responsibilities will enable you to help this information move more smoothly.

TOOLS OF THE TRADE

There are any number of ways to influence the media, and often the best way is simply to sit down with an editor or producer and discuss your mutual needs and interests. But just as a farmer's field must be tilled, fertilized, and planted before it will yield a crop for harvest, the media must be prepared for your message and conditioned to accept it and pass it on.

We have several communications tools that are basic to any campaign and a number of others that may be useful to yours. Which to use, and when, will depend upon the medium or media you wish to access and the specific message you wish to communicate.

NEWS RELEASE

The news release is the cornerstone of any publicity campaign and is welcomed by media people, whether or not they use it. It should be short, to the point, and timely. The best release is one that requires little or no rewriting and which gets to the right place at the right time.

There are any number of ways to prepare a release, but all should meet the following criteria:

- It must be newsworthy

  What is news to you must also be news to the media and their audience. And the newer the news, the better. That's not to say that it shouldn't tie in with yesterday's news. A new twist to an old story is sometimes more attractive to an editor than something out of the blue. But the more unusual your story is, the more likely it will be of more than passing interest to readers or listeners. It will also help if your story involves a large number of people, a large sum of money, a prominent person, a local angle, or some form of injustice. Most successful news stories meet one or more of these criteria, and stories about disabled persons can be made to meet all of them.

- It must be properly written.

  Most news stories follow what is called the "inverted pyramid" format. They begin with all the important details in the first paragraph and then narrow down to the less important details. There are two reasons why this is so. First, readers often read just the beginning of a story, jumping to another once they have lost interest or learned what they wanted to know. By giving the most crucial information early, you don't have to worry if you lose the reader later on. The second reason is that editors cut stories to the space available to them. If they drop the last paragraph of a story written in proper fashion, the damage to content is minimal.

  Your first sentence or two should answer the questions, "who", "what", "where", "when", "why", and "how". It would help to have a quote or two, and these should be in the second or third paragraph. A quote is a good way to express an opinion or say something in a colorful way. The narrative portion should be objective and written pretty much as a reporter otherwise uninvolved with the story would write it.

- It must be neatly prepared and properly headed.

  Always type your release, double-spaced, on one side of the page only. Use your letterhead or a plain sheet of paper with your group's name and address, and the name and phone number of a contact person, at the top. Give a "release date" or mark "For Immediate Release," and make sure the editors have it far enough in advance. If an editor gets a release dated for Wednesday and Wednesday's paper has already gone to press, don't expect him to run it on Thursday.

  Leave enough "white space" at the top of your release and in the margins for the editor to mark your copy for the printer, and *don't* attempt to write a "headline" for your story. Editors like to write their own, and the letter count has to fit the space allocated for the story. You should, however, head your release with a short line or two summarizing its content or "news peg"; this is called a slug.

  If your release runs more than one page, type (MORE) at the bottom of page one and then "slug" the upper left corner or the page with one or two words identifying the release and the page number. The second page of a story on a demonstration by disabled activists could be slugged: DISABLED PICKET/2, the third page: DISABLED PICKET/3. If there's a fourth page, your release is too long. Even three pages will cut down your chances for publication. Should your release run three pages, you may be better off typing it on legal-size paper so that it can be kept down to two. Type # # # or -30- at the bottom of your last page so the editor and typesetter will know that the story has ended.

- It must be at the right place at the right time.

  As we have already mentioned, a well-written release is useless if it goes to the wrong person or gets to the right editor too late for publication. Know your press contacts and the deadlines with which they work, and don't be ashamed to ask them where you should send your release. Address releases to the editors by their titles, and not their names, unless you have already called and been given a specific name. Releases often sit unopened on a vacationing editor's desk because some copy clerk believes them to be personal mail. Also, since journalists move around in their industry quite a bit, you can never be sure that your list is up-to-date.

- It should be the best release for the task.

  A basic, all-purpose release meeting the above criteria is generally sufficient for all media, but a

little extra time and effort will greatly improve your chances of being aired or published. Releases sent to network news departments and to major newspapers must clearly identify your location whereas a release for a local paper may not. A release written for broadcast might be aired by a station too busy or understaffed to rewrite one written for print. If you want your event covered but not plugged in advance, skip the narrative and send only the basic details.

Following are three ways of presenting the same story. Each is tailored to the special needs of the editor or medium to which it is to be sent.

Here's a sample all-purpose news release:

FROM: Coalition for Open Meetings
100 Main Street
Anytown, USA 12345 Contact: J. Doe

FOR RELEASE: Wednesday, April 18, 1979

DISABLED ACTIVISTS TO PICKET CITY HALL OVER BARRIERS TO WHEELCHAIRS. FRIDAY A.M. DEMONSTRATION TO DEMAND THAT MEETINGS BE MOVED TO ACCESSIBLE BUILDING.

More than 100 disabled activists will picket City Hall this Friday to demand that municipal budget hearings be moved to a building accessible to wheelchairs. The demonstrators, members of the ad hoc Coalition for Open Meetings, charge that hearings now held in the century-old structure are illegal because they exclude disabled persons unable to negotiate the building's more than two dozen steps.

"If the City doesn't act, then we'll go to court," said John Doe, the group's chairman. "And there's little doubt that we have an excellent case."

Plans for ramps and an elevator have been on the drawing board for nearly three years, but the City has yet to allocate funds for their construction.

"That's because the people who need them can't get in to testify," says Doe, adding, "and if the people can't go to the hearings, then the hearings must come to the people."

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Notice that the release is written for publication and not to "sell" the editor. The narrative should be objective, and any slogans, rhetoric, or clever wording put in quotes. If your release is for regional or statewide distribution, identify your city or town by using a "dateline" or mentioning it in the first sentence.

Here's the same story written for broadcast:

FROM: Coalition for Open Meetings
100 Main Street
Anytown, USA 12345
Contact: John Doe 123-4567

FOR BROADCAST RELEASE: Thurs., April 19, 1979
WORDS/158

DISABLED ACTIVISTS PICKET CITY HALL TOMORROW (Friday) OVER BARRIERS TO WHEEL—CHAIRS. DEMAND THAT MEETINGS BE MOVED.

"IF THE PEOPLE CAN'T GET TO THE HEARINGS, THEN THE HEARINGS MUST COME TO THE PEOPLE!" SO SAY THE MORE THAN 100 DISABLED ACTIVISTS WHO PLAN TO PICKET CITY HALL TOMORROW WITH THEIR DEMAND THAT BUDGET HERINGS BE MOVED TO A BUILDING ACCESSIBLE TO WHEELCHAIRS.

JOHN DOE, WHO CHAIRS THE AD HOC COALITION FOR OPEN MEETINGS, PROMISES TO TAKE THE MATTER TO COURT IF THE CITY DOESN'T ACT, AND HE SAYS THAT THE HEARINGS NOW IN PROGRESS ARE ILLEGAL BECAUSE THEY EXCLUDE DISABLED PEOPLE.

DOE SAYS THAT PLANS FOR RAMPS AND AN ELEVATOR HAVE BEEN IN THE WORKS FOR SOME THREE YEARS, AND THAT CITY OFFICIALS HAVE YET TO ALLOCATE THE FUNDS. BUT HE ADDS THAT THIS IS ONLY BECAUSE DISABLED PEOPLE CAN'T GET IN TO TESTIFY, AND PROMISES TO CONTINUE THE FIGHT UNTIL THE CITY DOES COME UP WITH THE MONEY.

"AND THEY WILL!" HE SAYS, "BECAUSE THEY'LL BE HOLDING THEIR MEETINGS IN THE ARMORY UNTIL THEY DO!"

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A broadcast release does not have to be this catchy, but it must not sound like it is being read from the newspaper. Use contractions and figures of speech which you might otherwise avoid when writing for print. Then have someone read it aloud. If it doesn't sound spontaneous, work on it until it does. While your releases are designed to get you an advance "plug," a tip sheet or press advisory should be sent about a week in advance if you want coverage:

FROM: Coalition for Open Meetings
100 Main Street
Anytown, USA 12345 Contact: J. Doe 123-4567

We would welcome your coverage of the following:

EVENT: More than 100 disabled activists to picket City Hall to demand that budget hearings be moved to building accessible to wheelchairs.

DATE & TIME: Friday, April 10, 1979, 11:00 am

LOCATION: City Hall, main entrance

Demonstrators charge that money for ramps and elevators will not be allocated until disabled persons can testify. They plan to go to court if City doesn't act.

Many pickets will be in wheelchairs, and some will carry signs. Demonstrators will chant: "How can we fight City Hall if we can't get in at all!" Signs will read "Give us a lift!", Press Kit available. Ask for John Doe or Mary Smith.

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The format for a tip sheet is less important than the information contained in it. Some people prefer to send a letter. Just include what you think an editor will need to know in order to make a decision to cover your event, and maybe a little something extra to whet his or her appetite. Don't call to ask if they plan to come. Either they'll be there or they won't. But you can call to "remind" them by supplying a piece of information left out of the release or tip sheet: "I just wanted to let you know that Councilman Brooks will be marching with us," or "We're going to rally at the Armory at 10:45 and then march to City Hall. You're welcome to join us."

Don't forget to send copies to the wire services (AP and UPI) for their daybooks. A daybook listing increases your chances of being covered and will help call attention to your more detailed tip sheet.

Your press kit should include a release describing the event in the past tense, and press kits should be hand delivered to those media who chose not to come. They may still want to use the story, even if they were unabled to cover it themselves.

THE PRESS KIT

The press kit is a collection of informational materials assembled for a specific purpose and for the media's convenience. You can prepare a press kit to introduce your organization and explain its objectives. You can also make one up in response to a specific story or news release, or assemble one to promote a special event. Most press kits are housed in a "portfolio" folder with pockets or in a simpler folder with the bottom folded up to form a pocket. The materials are arranged on both sides with the most important pieces facing each other in the middle so that they face the reader in a logical sequence.

The items in your press kit should be obvious as to purpose and content so that a reporter or editor wastes no time in getting to the material suited to his or her needs. The name and number of your group's contact person should be prominent. It wouldn't hurt to label the front of the folder with your group's name, the subject of the material (or the event to which it is geared), and the words "press kit" or "media kit" so that media people will know immediately that it is intended for them.

Your kit should contain something for each of the media you want to impact, although you can tailor some kits to broadcast media and others to print. At the very least, it should contain a news release, a fact sheet or backgrounder, a photograph or two with suitable captions, a brochure on your group (if you have prepared one), and maybe even a longer feature story or "sidebar" to your news release. If your group has just issued a report, for example, you would include in your kit a release announcing the report and quoting some of its highlights, a copy of the report itself, a fact sheet summarizing what the report is about, a photograph in some way related to the report (perhaps one of the members of your group presenting a copy to the Mayor) and perhaps a speech or statement by a leader of your group announcing the publication. If your kit is to be announced or distributed at a press conference, then you would certainly include the text of remarks prepared for the occasion so that they could be quoted at will.

PHOTOGRAPHS AND OTHER "VISUALS"

A picture, the saying goes, is worth a thousand words. The same may be said for charts, diagrams, and other kinds of illustrations. They attract attention and relieve the monotony of straight print or narrative, and are, therefore, welcomed by editors and TV producers.

Visuals, cleverly used, can add an additional dimension to an otherwise non-visual story and can mean the difference between prominent placement in the paper's news pages or on the evening's news and less prominent coverage or none at all.

The best visuals for TV are 35mm color slides mounted in a horizontal format. If you don't have slides, mount your graphics on stiff board. Avoid glossy photgraphs and anything likely to reflect studio lights, and don't bother with anything smaller than 8" x 10" unless it's crucial to your story.

Visuals for newspapers and magazines should be un-mounted and, unless otherwise specified, black and white. Photos should be glossy or semi-glossy and either 8" x 10" or 5" x 7". Identify all persons in group photos, and leave plenty of cropping room so that the editor can fit your photo to the requirements of the space available. Photos that show people doing something are better than those that are posed, although you can "pose" an action shot and reinforce its apparent spontaniety with an appropriate caption.

Never write on the back of a photo, and never use staples or paper clips. Tape your caption to the back of the photo so that it hangs below the photo when unfolded. Include your group's name and address and a one or two word "slug" on your caption in case the photo becomes separated from your news release.

ISSUE PAPERS AND BACKGROUNDERS

If your story requires more detail than your release allows, prepare an issue paper or backgrounder. Use a feature style, and include case histories and visuals if they are necessary. Unlike the release, the backgrounder is not designed for publication in the general media. It is intended as a more detailed and more scholarly explanation of how your story fits into the total picture, and it should serve as a reference tool for anyone wishing to cover your story in greater detail. It must be well balanced and fully documented to be credible, and its credibility will enhance yours.

PUBLIC SERVICE ANNOUNCEMENTS

In fulfillment of their mandate to operate in the public interest, most radio and television stations allocate free air time to agencies and organizations which themselves operate in the public interest. Most of this time is filled with announcements of various kinds, and the ones most likely to be aired most often are the ones aimed at or benefitting the greatest number of people or the most identifiable minorities.

Letters-to-the-Editor

One of the simplest, least expensive tools which can help you get your message across is a letter-to-the-editor. The editorial section occupies a prominent position in most newspapers appearing in Section A (the news section) in most large dailies and within the first few pages of the smaller local weeklies. Most readers will turn to the editorial page first after they have scanned the front page headlines.

For this reason, a few well-placed letter(s) can reach a very large audience. Your letter should be short, to the point and timely. The letter should be signed and should include your home address and home and business telephone numbers in case the editor needs to contact you, but don't expect them to acknowledge every letter you write.

It is the editorial policy of most newspapers to shorten published letters as required to meet space limitations, so don't be surprised if an abridged version of your letter appears in the paper.

Public Service Announcements

Public Service Announcements (PSAs) are of three basic types: community calendar listings geared to specific events, announcer-read spots submitted as scripts (with accompanying slides for TV), and fully-produced spots submitted to radio as audiotapes and to TV as either videotapes or film. Most public service spots are either 10, 20, 30, or sometimes 60 seconds long, and produced spots must conform to the station's often rigid technical requirements. If you plan to ask for public service time, find out what each station prefers in terms of length and format. Community events blurbs are the exception, as most stations group them and read or rephrase them one after another at selected times throughout the broadcast day.

Scripts written for radio should run approximately 25 words for every ten seconds of air time, while those prepared for TV should be paced at 20 words and one slide for every ten seconds. Slides should be 35mm, in color, and horizontal in format with the important details or action centered in the frame to allow for "cropping" to the slightly different proportions of the TV screen. Give both the word and time counts in your scripts, double or single space your copy, and remember to "write for the ear" and not the eye.

FROM: Disabled Action Coalition
100 Jones Street
Yourtown, USA 23456
DISABLED RIGHTS BOOKLET
CONTACT: Bill Smith 345-3456

Time: 20 seconds
Words: 50

ANNCR: Are you disabled? Do you know someone who is? Disabled persons are now protected against illegal discrimination and have other rights as well. You can learn about these rights and the laws protecting them by writing: Disabled Liberation, Box 1, Anytown, USA . . . that's Disabled Liberation, Box 1, Anytown, USA.

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FROM: Disabled Action Coalition
100 Jones Street
Yourtown, USA 23456
Contact: Bill Smith 234-2345

DISABLED RIGHTS BOOKLET

For use April 1 - May 1, 1979
Time: 30 Seconds
Words: 60

VIDEO	AUDIO
Slide No. _____	ANNCR: Are you disabled?
man in wheelchair, back	Do you know someone
to camera, no background.	who is? Disabled persons
	are now protected against
Slide No. _____	illegal discrimination and
same view & subject, but	have other rights as well.
with courtroom in back-	You can learn about
ground.	these rights, and the laws
	protecting them by
Slide No. _____	writing to: Disabled Liber-
Name and address	ation, Box 1, Anytown,
	USA . . . That's Disabled
Slide No. _____	Liberation, Box 1, Any-
DAC logo	town, USA. A message
	from the Disabled Action
	Coalition and this station.

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The above TV spot attempts to create a special visual effect by using two slides as one and asking the engineer to dissolve between them. Be sure to check each station's capabilities and willingness to cooperate before asking for anything out of the ordinary. Do not number your slides or the blanks above as this will be done by the engineer.

BROCHURES AND FACT SHEETS

For more information on public service announments and how to get them on the air, write for the booklet, "If You Want Air Time". Single copies are free from the National Association of Broadcasters, 1771 N Street, NW, Washington, DC 20036.

A brochure is a promotional piece for an organization or for a point of view. How it is laid out and printed is often as important as what it says. Your image should be embodied in your brochure, and a brochure included in a press kit will tell the reporter covering your story who you are and why you are doing what you are.

A fact sheet is just the opposite. It lists the barest essentials of your story, your issue or perspective, or your organization. There are no illustrations, no catchy narratives or rhetoric, and no quotes. A fact sheet is used to summarize and save time, and it should be used to call attention to the most important aspects of your message.

Whether you use either or both should depend on what you have to communicate and what your target media need to know. Don't just use them to add bulk to your presentation. The more material an editor has to read through, the less impact any one piece is going to have. On the other hand, don't use a news release or press kit when a brochure and/or fact sheet is sufficient.

NEWSLETTERS

A newsletter is your own news medium and should no more be used as a news release than a news release should serve as a newsletter. You should use it to keep your colleagues and supporters, and even your media contacts, informed of your activities and accomplishments. Newsletters can be typeset and expensively printed or typewritten and mimeographed. Do the best you can within your budget, but make sure that your newsletter is clean, well written, and as professional looking as possible. Use several short items, as opposed to a few longer ones, and avoid jargon and rhetoric. A newsletter should be just that — a newsletter.

If you can afford offset printing or know someone who will do it for you gratis, you can embellish your otherwise typewritten copy with heads set by "pressure graphics" (rub-on letters), illustrations prepared by hand or clipped from other publications, and photographs. The latter must be "screened," but a "velox" or screened photostat costing a few dollars and pasted into your layout will look almost as good as a photo produced by the traditional and more expensive technique of shooting a negative and then printing it onto a metal plate. Most "quick-printers" can print with inexpensive paper plates shot directly from your "camera-ready" layout. The money you save by avoiding negatives and metal plates will probably exceed the cost of the actual printing.

If you plan to mail more than 200 newsletters all at once, you can mail them third-class (bulk rate) and save a bundle. If you are a not-for-profit corporation and meet the Post Office requirements, you can get a special non-profit mailing permit and save even more. If you are not incorporated, but would otherwise meet these requirements, you may be able to use another group's permit or include your newsletter with one of their own mailings. Check all this out before you print your newsletter because the permit number under which you do your mailing must appear in place of the stamp you would otherwise have to use. Should your readership be legally blind and/or manually impaired and your material

either Brailled, recorded, or in large type, you may be able to mail it postage-free by labeling it as such. Check with your post office for the criteria your package must meet and for the procedures you must follow.

BILLBOARDS AND POSTERS

Most communities have ordinances prohibiting the posting of handbills on utility poles and other structures, and you should learn what the law in your area is before putting your good will on the line. You can, however, place posters and flyers in store windows, on community bulletin boards, and in spaces reserved for this purpose.

Many businesses and government or community agencies make space available to local groups for the posting of notices, and some billboard companies will allow you to use some of their unsold space. Transit operators often grant rent-free space in buses and trains for "car-cards" meeting certain size and stroke requirements, but they sometimes charge a one-time, per-card, placement fee. Since billboards and transit advertising also require you to print your poster to their specifications, costs for these otherwise "free" services can still be prohibitive.

If you can't afford to print a poster, perhaps you or an artist you know can silkscreen some. A few dozen posters, cleverly designed and silkscreened in two or three colors, can be placed in prominent locations and be just as effective as printed posters costing thousands of dollars to reproduce.

T-SHIRTS, BUTTONS, AND BUMPER STICKERS

Yes, they can be expensive, but you can also create them yourself or find someone to underwrite a quantity of them. They are highly visible, create an espirit-de-corps among members and supporters, can be given as premiums for contributions or sold to raise funds and allow otherwise uninvolved people to say "me too". A good slogan or symbol can be printed on a thousand buttons for less than $100 and could do more to enlighten your community than a thousand flyers handed out on a street corner to be quickly read or just discarded.

REPRINTS AND CLIPPINGS

Almost as important as communicating through the media is monitoring the media. Stories addressing your issues, items placed by other groups, and pieces resulting from your own efforts should be clipped, mounted with source and date, and if appropriate, reproduced for distribution with your other material. Clippings included in a press kit can serve as backgrounders and represent a kind of endorsement for your message because if another editor found it newsworthy it probably is. Send only one or two pertinent clippings, as editors should not have to wade through them, and underline the portions you don't want them to miss. Also be sure to avoid sending material duplicating your own news-peg. If someone else has covered it already, it is probably "old news."

Clipping services monitor thousands of publications and will clip whatever falls within the guidelines you have set. Their charges are computed on a cost-per-clipping basis over a flat monthly fee, but guidelines that are too broad may bring you hundreds of clippings that you don't need or which duplicate one another, and cost more than you can afford to pay. If you are only interested in the media serving your area, ask several persons in your group to watch specific newspapers and magazines for relevant material, and thus provide your in-house clipping service.

EXHIBITS AND DISPLAYS

Community groups are frequently offered opportunities to participate in street fairs, conferences, and other public events, but fail to do so because they are unprepared. A good exhibit, ready to roll on short notice, will allow you to access these events with a minimum of preparation and expense. All you need to create one is a card table, some free-standing or table top display panels, and some stimulating graphic material that can be adapted to the theme of the event or to your informational priorities of the moment.

Your exhibit should be as compact and as light as possible. While pre-fabricated displays meet these requirements, they are quite expensive. A few sheets of "foamcore", available at most art supply stores, can be hinged together with masking tape to form collapsable panels. Use colorful, visually oriented material readable from several feet away. Small pieces of foamcore can be used to create a 3-D effect so that important material can be made to stand out from the background. Have a tactile or audio component for blind persons, and have some kind of device or piece of adaptive equipment for people to look at or handle. An effective exhibit attracts attention, holds interest, and involves the viewer while informing or motivating.

Have something for visitors to fill out. Exhibits are an excellent outreach tool, and the names and addresses of visitors can be used for mailings, fund raising or further direct contact. Asking for opinions or responses to questions will give some feedback with which to evaluate the effectiveness of your efforts or to use in planning future activities.

Exhibits, like other tools, should establish your presence in the community's mainstream and heighten the visibility and importance of the disabled persons you represent. Stereotypes result from a lack of contact with disabled persons. The more often disabled and non-disabled persons interface on common ground, the less often we will encounter these stereotyping attitudes and the barriers they help to perpetuate.

SPECIAL EVENTS

Special events are visible and generally newsworthy and should loom prominently in your campaign. They can tie in with holidays and celebrations or they can be entirely spontaneous; but they should be mounted to achieve specific objectives, be aimed at

identifiable publics, and should employ or impact appropriate media.

Your events can include press conferences and media seminars, demonstrations, forums for political candidates, award and proclamation ceremonies, awareness days, town hall meetings, conferences and seminars, job fairs, sporting events, teach-ins, equipment exhibitions, film-screenings, and just about anything else that informs, enlightens, motivates or entertains.

For practical and political reasons, any event you sponsor must be architecturally accessible and such accessibility must be mentioned prominently in your promotional material. Printed programs and other material should be Brailled, even if no blind persons are expected; and the proceedings should be signed, even if there are no deaf persons in attendance. Accessibility and "total communication" are not only important to disabled participants; they also help enlighten non-disabled participants as to the needs many disabled persons have, how these needs can be met, and to the fact that once these needs are met, disabled persons can share many of the same experiences and reap many of the same rewards enjoyed by persons without such disabilities.

If you expect the press to attend your event, be sure to notify them at least a week in advance. Have a press table and someone to greet and assist them when they arrive. Make whatever arrangements you can for cameras and microphones, and be prepared to grant interviews or answer questions. Aside from the obvious benefits of press coverage, the media people covering your event can help make it more of an event and should be treated like honored guests. Help them to do their job, and they'll help you do yours.

PRESS CONFERENCES

A press conference is designed to reach all the news media at the same time with a message that cannot be adequately communicated by a mere press release. It allows for precision timing of announcements and face-to-face contact with reporters and correspondents. It enables you to introduce visual material in a dramatic way, and, because you structure the conditions of the event, it gives you considerable leverage in guiding the tone of the resulting publicity. As coverage by some media often breeds coverage by others, a news event is more likely to be covered than would be many other types of events to which the press is merely invited.

But just as new conferences present opportunities, they entail certain risks and conditions for which you must be prepared. They must, like other events, be well coordinated, conveniently located, and scheduled with media deadlines in mind. The subject matter must be sufficiently newsworthy to warrant *their* coming to *you*. When all other conditions have been met, the media still might not show up, or your coverage may be pre-empted by late-breaking news. You can enhance the liklihood of a good attendance by holding your conference in a major media center or in or near a public building regularly frequented by the press. If a media turn-out is expected at a particular time and place for some other event, schedule your conference so that the media covering the other event can attend yours as well. That's not to say that they will, but an assignment editor who sees an opportunity to cover two stories for the price of one may seize this opportunity if convinced it's worth the effort.

SPEAKERS' BUREAUS

Just as you must have an articulate spokesperson to state your case to the media, you should cultivate opportunities to address groups of individuals directly. Select speakers and develop topics suited to specific audiences. You can actively solicit speaking engagements or simply wait until people come to you, but your willingness and capacity to make verbal presentations should equal the effort devoted to the other elements of your campaign.

Your speaker or speakers can address gatherings, grant interviews, lecture in classrooms, testify at public hearings, and provide expertise in legal proceedings and at community meetings. In each case, the speaker has a captive audience interested in what he or she has come to say. As this is not always the case with print and broadcast media, speaking engagements can be one of your most effective communication channels when the audience is small enough to be assembled and important enough to be worth the effort.

But don't limit your oratory to formal speaking engagements. Join the civic, fraternal, and professional organizatons in your community. Become an active and visible participant in their activities. While your mere presence as a productive contributor will do much to dispel the negative attitudes of many who must now regard you as a colleague, your participation will ensure that a "disabled perspective" will be reflected in each organization's activities.

The tools described in this chapter are not the only ones available to you, but they are the basic ones. By reading the books listed in the bibliography, studying the successes and failures of other campaigns, and by "brainstorming" with your colleagues in the movement, you will no doubt come up with dozens of other devices for communicating your message. Direct mail and audio-visual productions have not been included here because they are expensive and less practical than the tools we have described. Nonetheless, these, too, should be explored as time allows capabilities. Telephone hot-lines are excellent outreach tools, as well as useful services, and you should think about starting one if you have the staff and money to keep one going. If you've the people to write them and the money to print them, guides and handbooks on a variety of disability-related topics can improve the lives of disabled persons in your community. Use the tools appropriate to the tasks at hand, and don't try to do everything at once. Whatever you do today will make what you do tomorrow that much more effective.

STRATEGIES AND TACTICS

Now that you have gotten organized, defined your objectives, identified your publics, selected your media, and sharpened your tools, you are ready to plan and implement your campaign.

In this section we have suggested some specific activities and projects for you to undertake. Some have been used successfully by others; some have yet to be tried. Some of these will require some money; some can be implemented for pennies. Some will require special knowledge or expertise; others will be useful to anyone with initiative and common sense.

Choose the ones with which you feel comfortable and incorporate them along with your own ideas in your "battle plan". Select the ones that are within the range of your resources and capabilities, and try to schedule them in a logical sequence so that you don't try to do everything at once. If you have the peoplepower, try to assign specific persons to plan and oversee each activity.

TELL STORIES AND MAKE NEWS

People make news, and the best way to communicate your messages through the media is to tie them to real people in your community. Here are some suggestions:

- Find disabled persons involved in newsworthy undertakings that have nothing to do with disability. Use photos to show the person's disability, but make no mention of it in your caption or copy. Make it clear to your media contact that you don't want the disability described editorially, and suggest that they also shouldn't mention the person's religion. The description will be conspicuous in its absence.
- Promote a story on a severely disabled person whose "space age" adaptive equipment has helped him or her overcome barriers to a better life. By directing public attention away from the individual disability and toward the environmental barriers and the devices used to deal with them, we show that even severely disabled persons can become productive under the right conditions and that these conditions can be created by an accomodating society.
- Look for stories that show disabled persons marrying and raising families, but avoid using the disability as your "news peg". Again, try to use photos instead of mentioning that one is disabled. A picture of a family doing something newsworthy together would be effective, as would a shot of a pair of disabled lovers in a story about the first day of spring.
- Tell about disabled persons who are helping others (disabled or non-disabled) in a professional or volunteer capacity. The helper image helps us get away from the image of disabled persons as dependent on others. Show disabled persons giving of their time and energy, their talents, and even their money.

  You can generate such story possibilites by encouraging qualified disabled people to volunteer their services at local hospitals, YMCA's, nursing homes, etc., and then (with their permission of course) reporting on their activities. But while your "news peg" may well be the fact that the helper is disabled, it is always best to convey this fact as subtly as possible. A photograph showing an obviously disabled person working with non-disabled people can be quite effective when no mention of the disability is made in the story or caption. In fact, the label will be conspicuous in its absence.
- Encourage a disabled person to promote an issue unrelated to disability, but avoid the controversial ones so that our advocate is not perceived as a "bad guy" by those with opposing views.

  Again, the image of a disabled person "out of character" is both positive and newsworthy so long as the individual is not ultimately perceived as arrogant or unjustifiably pushy.
- Organize a CB network or affiliate with a local radio emergency team. Many disabled persons are already into CB and ham radio, and using these media to protect lives and property is as fulfilling as it is newsworthy.
- Encourage healthy disabled persons to donate blood during emergencies and blood drives, and make sure the media get it on film. Again, the notion of disabled persons giving of themselves and saving lives is an image-shattering one, and giving blood will scare the sox off those who continue to believe that disabilities are "catching." Try to work this one out with your Local Red Cross, as they generally have better leverage with the media and can help you get better coverage.
- March in local parades as a "rights group" or tie-in with the theme of the event (e.g., disabled Irish on St. Paddy's Day or disabled Italians on Columbus Day.) While this tactic might seem to emphasize disability, it actually de-emphasizes it by stressing the "oneness" that binds both disabled and non-disabled participants.
- Arrange a local exhibition of wheelchair basketball, and try to get it broadcast on local TV or taped for later airing. Most people appreciate sports, and athletic excellence can effectively undermine negative images while excellence in music and art often do not.

CONFRONT NEGATIVE IMAGES DIRECTLY

- Use the Fairness Doctrine and Community Ascertainment Process (described in a previous chapter) to access local broadcast media when negative

images are portrayed. While few stations would cancel offensive broadcast except under the most intense community pressure, they can be persuaded to air material of a compensatory or counter-balancing nature.

- Hold an "Awareness Day" for local media people. Put them in wheelchairs; show them what it's like to feel stigmatized; introduce them to architectural barriers; tell them about the other issues and about handicapist stereotypes. Then add these "enlightened" media people to your contact list as allies. You might also ask these media people to address your group on how best to work with them for further coverage.
- Use the local print and broadcast media to address images as an issue. Cite specific examples of handicapist imagery in popular fiction or films. Offer an award for the best story or talk show segment on the subject of media stereotypes.
- Conduct seminars for local writers and writing students on how to write non-handicapist literature. Offer a prize for the best non-handicapist work by a local author or playwrite. Sponsor essay contests for local students.
- Prepare guides and checklists for plot and character development. Distribute these to local media people and to schools that teach writing crafts.
- Review the literature used in local schools, and protest vehemently if a school refuses to cooperate. While some handicapist materials do have redeeming literary value and should not be dropped, class discussions on the use of stereotypes can neutralize the damage and maybe even add to the students' appreciation of the work in question.
- Ask a local theatre troupe to perform a particularly non-handicapist play. Perhaps they could even write one of their own. Ask that disabled actors be cast as disabled characters whenever possible. A truly daring and innovative director might even choose to cast a disabled actor as a character in which a disability would be only incidental and neither part of the plot nor supportive of an image. But watch out for the stereotypes mentioned in Chapter 2 and make sure that the character with the disability has sufficient depth to overshadow the fact that he or she has one.
- Ask local clergymen to deal with images and issues in their sermons. Suggest that they discuss handicapist imagery in the bible and interpret these passages in a non-handicapist way. Try to input religion at a policy-making level so that the clergy in other communities might be encouraged to do as those in your community have done. If you know of a disabled clergyman, try to arrange for a guest sermon at a local house of worship. The sermon need not deal with disability and in fact, probably should not.
- Prepare material listing and describing handicapist and non-handicapist literature available at local libraries. You might even incorporate this information in a display at one of the branches. Inform students and teachers that these lists are available. The lists will enlighten those who refer to them while the promotion will bring the issue before an even greater audience. If your library does not have prominent non-handicapist works, ask that they order them and then feature them in their bulletins.
- Enlighten local media people as to the "do's" and "don'ts" of disability terminology, and continually correct them when they make a mistake. Just as they've learned to avoid "colored" and "Negro", they'll soon drop "crippled" and "lame" from their vocabulary.

CONFRONT THE CONDITIONS THAT PERPETUATE NEGATIVE IMAGES

Factors that prevent disabled persons from actively and visibly participating in society's mainstream only perpetuate the notions that disabled people are "different", and few in number, or to be avoided. Your activities must highlight these issues and their effects, and you must actively attempt to remove these barriers they erect as well. Each issue or obstacle can form the basis of an action, a topic for a talk show, or a subject for a news or feature story, but be sure to relate your issues to the people they affect.

- Highlight "Catch-22" situations in which a person's ability and willingness to participate and integrate is thwarted by a "flaw not of his or her own making: a multiply handicapped person who "falls though the cracks" of the service bureaucracy, a half-fare program for people who cannot get on the transit system, a job that is secured but that cannot be gotten to. Avoid reference to cooperating friends or neighbors, however, because this, too, perpetuates the image of disabled persons as recipients of help.
- Promote the employment of disabled persons in visible occupations: bartenders, bank tellers, supermarket cashiers, teachers and school officials, doctors and nurses, local government officials, clergymen, etc. Help disabled businesspeople promote their products or services.
- Encourage the removal of architectural barriers at local places of public accommodation and help these businesses publicly commemorate the modifications. Have one of your group's leaders make an "official presentation" of an access symbol.

BECOME THE MEDIA

One way to impact the media is to join them. Naturally, we would like to see more disabled persons employed by the media, and perhaps we will. But there

are a number of other ways to become a regular feature in your local media:

- Try to get a column in your local paper. While disability news should not be relegated to special sections, a column that covers issues in depth, answers readers questions, or gives advice will prove valuable to disabled readers and enlightening to everyone else.
- Access local Cable-TV systems with either a disability-related talk show, a general-interest show featuring a disabled host, or a program with disabled participants who deal with topics unrelated to disability. You might even try a "Romper Room" style children's show with a disabled teacher. If any of these formats are successful on the cable, try approaching one of your local public or commercial broadcasters with a "pilot" tape of your best show. You'll get a warm reception and maybe even a block of air time.
- Small radio stations, especially public and college stations, are eager for good material and may well offer you air time for a series devoted to disability. Approach them with a clever format, an articulate host, and some data on your potential audience. If you are dealing with a commercial station, try to line up a local sponsor whose paid commercials will cover the cost of your slot. If you can't find a sponsor, suggest that the station sponsor your show as "public affairs programming."
- As suggested earlier, seize every opportunity to access the media through editorial replies, letters, news stories, talk show placements, and direct contact. The media depends on you almost as much as you depend on them, and while competition for space and air time are keen, opportunities are there for those who know how to use them.

GUERILLA THEATRE

Humor and creativity are effective tools for communicating an otherwise serious message, and actions that shock or entertain will be long remembered. Remember the paste-overs on transit ads that announced "This ad exploits women!"? The often outlandish stunts pulled during '60 anti-war demonstrations? With a little imagination the disabled rights movement can leave its mark on American's funnybone by striking while the irony is hot.

- Just as accessibility features are marked with the symbol of access, you can mark prominent barriers with the symbol of "no access." The sign can be placed, say, in front of an inaccessible public building. Use fanfare, pomp, and publicity, and stage a mock ceremony, or do it in the middle of the night so it will be there in the morning when the press and the public arrive. State in your publicity material that the sign was placed to save disabled citizens the inconvenience and disappointment of a wasted trip downtown. Your local officials will get the message fast.
- Stage brief street-corner dramatizations that highlight the ironies of prejudice and handicapist stereotypes. Try to involve the spectators in a kind of "psychodrama" in which they would play a disabled role while the disabled performers would portray exaggeratedly prejudicial behavior.
- If a sheltered workshop in your area is particularly exploitive or pays well below the minimum wage, find some way to access the goods they produce. Rubber stamp some tags or labels "Made by slave labor in a sheltered workshop for the handicapped," and attach them to or enclose them with the merchandise as they are offered for sale or packed for shipment. Tip the media to what you have done, and have them make the "discovery" before management does. But make sure that you don't damage the goods in any way or get the workshop in trouble.
- Demonstrate when appropriate, as a militant image commands both attention and respect if not to excess. But always lace your actions with cleverness to accent your message and keep the media and the public interested. For example: If blind people are demonstrating, have some signs prepared in giant Braille dots. When people ask for a translation, demonstrators can say "Ah! Now you know how we feel when confronted with printed matter." If you are picketing an inaccessible restroom in your local park, have your protestors chant "Hell no! We can't go!" If deaf people stage a protest, suggest that their leader address them in sign and that they laugh and applaud frequently. When someone asks what he's saying, tell them you don't know because there's no translator, and suggest that deaf people experience his problem all the time when they attend events for the hearing.

The possibilities are limitless. And, if you should get an idea for a slogan or a clever bit, don't be afraid to build an entire event around it. You'll find that with imagination and a dash of ironic humor, you may well open doors on which the rhetoric of discontent can only pound to no avail.

WHERE DO WE GO FROM HERE?

Disabled people are making news — on the front pages of *The Wall Street Journal*, on CBS Reports and on 60 Minutes, on the Today Show and in the pages of newspapers and magazines in cities and towns across the country. Finally, we are beginning to see sensitive portrayals of disabled people in television specials. Recent offerings have included "Like Normal People," an adaption of Bob Meyer's insightful book about his brother, Roger, and Roger's struggle to find an independent lifestyle outside of an institution. "A Small Inconvenience" starred Janes Stacy, an actor who was disabled in a car accident and is a double amputee. Disabled characters are even becoming regulars on prime time TV series and daytime soap operas.

These media events would not have taken place a few years ago. We have come a long way since the days when "crippled" children paraded across the TV screen as celebrities pleaded for dollars. Longstreet and his dog no longer entertain the sighted world with feats of superhuman magic known only to blind people.

Yes, we've come a long way but there's still a long way to go. By now you should have a pretty good idea of what needs to be done, what you and your group can do, and how best to do it. You've learned something about the language of disability and about the negative images all-too-frequently found in the media. You have learned how to get organized and how to identify your publics and the media serving them. You have learned something about the laws affecting your relationship with the media, especially the broadcast media, and you have learned how to select and use the tools with which to begin, and we hope that you will be able to add to this list as time and the disabled rights movement progress.

But knowing the fundamentals and mechanics of public relationships is not all there is to managing a media campaign. Public relations, or rather, media relations is as much an art as it is a science. In fact, in spite of what we have been saying all along about your relationship with the media not being an adversary or predatory one, getting good press is rather like fishing; you have to know what you're after, what bait your "quarry" prefers, the appropriate tackle, where and when to cast your line, and when to set your hook and reel in your "catch." If you're too slow, it gets away; too eager, and you snap your line. It's all a matter of patience, trust, good timing, and a lot of luck. But just as a lake can be "fished out" by over-zealous fishermen, you can "burn out" your media with too much, too often or simply too much of the same thing.

Media "burnout" occurs when editors begin to feel that the public is losing interest in your story; and the best way to prevent this from happening is to keep your material fresh, avoid rehashing old news, vary your themes so as to add "new angles" that tie in with the news of the day, and, most importantly, avoid becoming a pest.

You must also remember to treat your media contacts as friends and hope that they will treat you in the same manner. That's not to say that friendship will get you in the papers or on the tube every time. Keep sending boring releases or old news and your friends won't be your friends for long. But friendship does lead to dialog, and dialog leads to credibility and mutual trust. A media contact who understands and believes in what you have to say will work with you instead of merely tossing your letters and releases in the trash. A public service director sympathic to your cause will make that extra effort to air your public service announcements when people are awake. An editor who appreciates your story's importance might find just enough space on page two instead of tossing another "crip piece" onto a community events page. A good relationship with the media is one that is mutually beneficial. You have something that they want — an interesting story — and they have something you want — a conduit for reaching your publics. So long as your exchanges are of equal value, your relationships will continue to be productive ones.

Finally, remember that "in unity there is strength." Disabled people across the country are now doing what you're doing. Find out who they are, and talk to them. If you all work together, exchanging ideas and, when necessary, pooling your energies and resources, your efforts will be that much more fruitful. Find out which other disability groups have been started in your area. Study the campaigns of groups representing ethnic minorities and women because, after all, they have been at it longer. Contact the media organizations mentioned in this book to find out what they're doing and if you can help one another. And, above all, let others know what you're doing; where you're succeeding and where your efforts have fallen short of your goals.

For too long we have been a hidden minority — out of sight, out of mind. The public watched us on the telethons, but they didn't see us. They saw wheelchairs and crutches, white canes and sunglasses, and bodies that moved involuntarily. They saw what they are programmed to see, and in the process a wall was built between us and them.

Through communication we can break down the walls. But it may not be like Jericho — a lot of horns and noise and the walls come tumbing down — not everytime anyway. The walls will be dismantled, just as they were built, piece by piece, person by person, idea by idea. The starting point will be your friends in the media for it is the media which will communicate your message to the world.

BIBLIOGRAPHY

This book has attempted to teach the fundamentals of media relations as they pertain to the task at hand, that is, improving the image of disabled people as reported by or portrayed in the media. But, the more you learn about the media and about media relations, the more you will discover there is to learn.

The following books have been selected as ideal for further reading. You need not read them all, as many overlap one another while others contain material you'll probably never use. But they will broaden your knowledge, while reinforcing that which you already know, and they will show you how the fundamentals explained in this book have been successful in other applications.

While many of these books should be available from or through your local public library, they can frequently obtain from other branches books not in their own catalog, others such as pamphlets and paperbacks may be more difficult to locate. We have thus attempted to provide sources and, where possible, prices.

Public Relations and Publicity

Adams, Alexander B. - *Pollo Handbook of Public Relations*. New York; Thomas Y. Crowell Company, 1965.

At only $2.65 (paperback) this is another "bible" you should own. Filled with a wealth of basics, and do's and don't's, this goldmine should be on your bookshelf, if not in your pocket. Still available in the larger bookstores stocking trade paperbacks. If not write the publisher.

Darrow, Richard W., et. al. - *The Dartnell Public Relations Handbook*. Chicago; The Dartnell Corporation, 1967.

A monsterous tome (944 pages) this book is similar to "Handbook of Public Relations", Stephenson, listed below, but might be a bit more useful. It is organized by function, instead of by application, and it has excellent chapters on promotional tools, printing, mailing, legal protections and pitfalls, and linkages with government and private sector agencies. It's a good reference tool for the professional but you should begin with the smaller ones listed here as these contain the same material in more practical, bite-sized portions.

Golden, Hal and Hanson, Kitty - *The Techniques of Working With the Working Press*. Dobbs Ferry, NY; Oceana Publications, Inc., 1962.

Written by a veteran publicist (Golden) and a veteran journalist (Hanson), this book emphasizes how to deal with the individual editors and departments of an average metropolitan newspaper, what they need and expect, and how they operate. An "inside look" at the newspaper business, the book shows through photographs, how a story moves from a news release to the printed page.

Klein, Ted, and Danzig, Fred - *How to be Heard; Making the Media Work for You*. New York; Macmillan, 1974.

A veritable bible for the action oriented publicist and a perfect book for the neophyte. It lists at $9.95, but should be in stock at your local library.

League of Women Voters, *Media Relations Kit*. Washington, DC; League of Women Voters of the United States, 1730 M St., Washington, DC 20036.

You can get the entire kit for $1.00 or order the publications separately as follows:

#491 *Reaching the Public* (1976) 30¢
#484 *Getting into Print* 25¢
#586 *Breaking into Broadcasting* (revised, 1978) 25¢
#296 *Projecting Your Image* (1977) 30¢
#299 *Speaking Out* (1977) 15¢
#613 *Making an Issue of It* (1976) 75¢

These publications are full of "how to's" and tips and are well worth sending for.

Levine, Howard and Carol - *Effective Public Relations for Community Groups*. New York; Association Press, 1969.

An excellent primer for any small or "grass roots" organization, this book takes you from the earliest planning stages of your campaign through publicity techniques, membership recruitment, fund raising, special events, and even facing a crises. One of a number of useful volumes published by the YMCA's own company. Send for their list: The Association Press, 291 Broadway, New York, NY 10007.

O'Hayre, John - *Gobbledygook Has Gotta Go*. Washington, DC; U.S. Department of the Interior, Bureau of Land Management, 1966. For sale by the Superintendent of Documents, U.S. Government Printing Office, Washington, DC 20402.

There are hundreds of books on writing effective English, but at 55¢, this has got to be a bargain. It's the best book you can read to learn how not to sound like a bureaucrat.

Redden, Martha Ross, et. al. - *Barrier-Free Meetings: A Guide For Professional Associations*. Washington, DC, American Association for the Advancement of Science. 1976.

This book is an outgrowth of the Association's own efforts to include disabled participants in their 1976 annual event. You can order a copy from the Association, 1515 Massachusetts Ave., NW, Washington, DC 20005.

Ruffner, Robert H. (The President's Committee on Employment of the Handicapped) - *Producing a Public Relations Program for Disabled Adults*. Washington, DC; The President's Committee on Employment of the Handicapped, 1978.

This 24-page booklet is packed with tips on how to improve the images of disabled people. It is available, for a nominal charge, from the Superintendent of Documents, but you may be able to get one free by writing to the President's Committee, Washington, DC 20210.

Sperry & Hutchinson Company - *Publicity Handbook.* Ft. Worth; The Sperry Hutchinson Company, Consumer Services Division, 2900 West Seminary Drive, Ft. Worth, TX 76113, 1979, 50¢.

This brand new revision of their 1967 classic is a bargain at only 50¢. You can have the others in the series, *Public Affairs Handbook, Membership Handbook,* and *Ways and Means Handbook* for 25¢ each postpaid.

Stephenson, Howard (ed) - *Handbook of Public Relations: The Standard Guide to Public Affairs and Communications.* New York; McGraw-Hill, 1971.

A monumental volume (836 pages) that explains public relations theory and practice in a wide variety of applications. It's a good source for a fledgeling generalist eager to take on a variety of accounts, but it is not nearly as useful for our purposes and is listed here primarily because of its comprehensiveness.

Grant Writing

There are several good books on grant writing and many others on fund-raising activities in general. Your local library should have a selection of the latter, but you should know about the three grant writing books listed here:

Hillman, Howard and Aberbanel, Karin - *The Art of Winning Foundation Grants.* New York; Vanguard Press, 1975.

A good book, although not as comprehensive as those below, deals almost exclusively with foundation grants, but tells you everything you'll need to know to do in order to get one.

Holtz, Herman R. - *Government Contracts; Proposalmanship and Winning Strategies.* New York; Plenum Publishing Corporation, 1978.

The art of writing winning proposals for Government contracts and grants. With section for special programs for minorities, the disabled, and socio-economic programs. 275 pages, hardcover, $19.50. If not available at your bookstore it can be ordered directly from the publisher at: 227 W. 17th Street, New York, NY 10011.

White, Virginia P. - *Grants - How to Find out About Them and What To Do Next.* New York; Plenum Press, 1975.

One of the best books available on the subject, this one takes the reader through the several phases involved in foundation, government and corporate grantsmanship. You'll learn how to research funding sources, how to write a winning proposal, and how to market your program. A "must have" if you hope to get financial backing for your campaign and are willing to undertake administravtive commitments involved.

Weiner, Richard - *Professional's Guide to Publicity.* New York; Richard Weiner, Inc., 1978 (revised).

An excellent paperback crammed with tips for the publicist with a basic understanding of the fundamentals. At $6.95 (paper) or $8.50 (hardbound), it's a "must have" for any publicist seriously interested in the craft. Written and privately published by a veteran PR counselor, the book can be ordered directly from Richard Weiner, Inc., 888 Seventh Avenue, New York, NY 10019.

Getting Organized

These books will tell you how to get it together in order to "get it together." They're all in paperback, so you should attempt to buy at least one of them.

Brown, Sam W. - *Storefront Organizing: A "Mornin' Glories" Manual.* New York; Pyramid Books, 1972.

An excellent book, this one by a well-known Vietnam era organizer. $1.45 if it's still in print.

Huenefeld, John - *The Community Activist's Handbook: A guide for Citizen Leaders and Planners.* Boston; Beacon Press, 1970.

This guide to organizing, financing and publicizing community campaigns is a bargain at $2.95, if you can still get a copy. It will tell you all you need to know to set up shop and keep it open, how to conduct a meeting, and how to identify and utilize leadership within your organization.

Media Access

If you've decided to undertake the often mammoth task of holding broadcasters to their legal responsibilities, you'd better become an expert. The following books will get you started.

Barron, Jerome A. - *Freedom of the Press for Whom?: The Right of Access to Mass Media.* Bloomington, IN; University of Indiana Press, 1973.

Gives history and background of access rights and explains the theories behind them. Both this book and the one by Shapiro should be read; but if you can't get them both, either one is a goldmine of information.

Jennings, Ralph and Richard, Pamela - *How to Protect Your Rights in Television and Radio.* New York; United Church of Christ, Office of Communications, 289 Park Avenue South, New York, NY 10010, 1974, ($5.50 postpaid).

Although more technical and less theoretical than those above, this is required reading for anyone planning to run to the FCC. Filled with forms, legal citations, and procedures, this is the handbook recommended most often and probably the cheapest and easiest one to get. It's a bit out of date, however, so find out about the latest changes in FCC rules and procedures and case law before proceeding on the course the book recommends.

Sandman, Peter M., et. al. - *Media; An Introductory Analysis of American Mass Communications.* Englewood Cliffs, NJ; Prentice Hall, 1972.

A textbook, yes, but one of the best there is and a must for the serious mediaphile. Tells who and what the media are and why they behave the way the do.

Shapiro, Andrew O. - *Media Access; Your Rights to Express Views on Radio and Television.* Boston, Little Brown and Company, 1976.

Everything you need to know about your rights and the available remedies, including listings of media access groups and public interest law firms.

Shayon, Robert Lewis - *Parties in Interest; A Citizen's Guide to Improving Television and Radio;* New York; United Church of Christ, Office of Communication, 1974.

Published by the United Church of Christ's Communications Office, this is a greatly abbreviated version of the Jennings' book described here. Single copies are free; if you want more they're 60¢ each. At the very least, send for one so you'll know whether you want to go after the others.

United Church of Christ - *A Short Course in Cable, 1974.* New York; United Church of Christ, Office of Communications, 1974.

Another freebie from the people who brought you the last one, this slightly outdated booklet explains CATV and what we have come to call "Cable Television". If you don't have "The Cable" in your area, this booklet will tell you how to fight for it.

Media Directories

People to People Program - *Directory of Organizations Interested in the Handicapped.* Washington, DC; Committee for the Handicapped, People to People Program, 1028 Connecticut Avenue, NW, Washington DC, 20036.

Although not a media directory *per se*, this guide does include a list of publications serving the disabled community as well as a list of organizations and their own publications.

Most general media directories are published annually and are quite costly. Check your local library for *Working Press of the Nation* and/or any of those listed below:

Ayer Directory of Publications
Ayerpress, West Washington Square, Philadelphia, PA 19106.

Bacon's Publicity Checker
R.H. Bacon & Company, 14 E. Jackson Blvd., Chicago, IL 60604.

Broadcasting Yearbook
Broadcasting Publications, 1735 DeSales St., NW, Washington, DC 20036.

Editor and Publisher International Yearbook
Editor & Publisher, 850 Third Ave., New York, NY 10022.

Hudson's Washington News Media Contracts Directory
2626 Pennsylvania Ave., NW, Washington, DC 20037

Literary Marketplace
R.R. Bowker Company, 1180 Ave. of the Americas New York, NY 10036.

New York Publicity Outlets
Washington, Depot, Connecticut 06794

News Bureaus in the U.S.
Richard Weiner, Inc. 888 Seventh Ave., New York, NY 10019.

Radio and TV Contact Cards (NYC news and talk shows)
Media News Keys 150 Fifth Ave., New York, NY 10011.

There are others and many more listing specialized media not included in the above. Since most are not available through libraries, be prepared to pay $20 or more for any you feel you must have. A word of caution, though; these directories are updated annually and some semi-annually. There's a good reason; names, titles, and occasionally addresses are constantly changing. If you don't have up-to-date names, don't use them. Titles like "Editor" and "producer" work just as well.

Myths and Stereotypes

Council on Interracial Books for Children, "Disabled People in Children's Books", *Bulletin,* Vol 8, Nos 6 & 7, 1977.

An excellent collection of articles on negative images and what to do about them, particularly useful to writers, teachers and librarians. Contains report by Biklin and Bogdan cited in Chapter 1.

READER RESPONSE FORM

WOULD YOU LIKE TO BE ON OUR MAILING LIST TO RECEIVE OUR PUBLICATIONS? If the answer is yes, please take a few minutes to answer the following questions and return this card to us.

1. I am a disabled individual or family of one. ☐ yes ☐ no
2. I am visually impaired. ☐ yes ☐ no
3. I work in: ☐ 01 - state agency (general)
   ☐ 02 - state agency (blind)
   ☐ 03 - private facility/workshop
   ☐ 04 - federal/regional office
   ☐ 05 - legislative
   ☐ 06 - professional organization
   ☐ 07 - consumer organization
   ☐ 08 - insurance company
   ☐ 09 - medical organization
   ☐ 10 - academic
   ☐ 99 - other (describe) _____
4. I work as a: ☐ 01 - counselor
   ☐ 02 - placement specialist
   ☐ 03 - educator/researcher
   ☐ 04 - staff development specialist
   ☐ 05 - administrator
   ☐ 06 - information provider
   ☐ 07 - medical, including nurses and physical therapist
   ☐ 99 - other (describe) _____

Your response to the following questions will help us develop better publications in the future.

5. I found this publication to be (check all that apply):
   ☐ useful and informative
   ☐ informative but not practical
   ☐ irrelevant to my needs
   ☐ too short
   ☐ too long
   ☐ not clear
6. I found out about this publication through:
   ☐ automatic distribution
   ☐ notice in a newsletter or magazine
   ☐ a friend or colleague
   ☐ don't remember/not sure
   ☐ other _____
7. My interest in seeing publications on the following subjects are as follows:

	High Interest	Medium Interest	Low Interest
Community Advocacy	_____	_____	_____
Job Opportunities in Science and Technology	_____	_____	_____
Small Business Enterprises for Handicapped Individuals	_____	_____	_____
Understanding Your Rights as a VR Client	_____	_____	_____
Sheltered Industrial Employment and the Minimum Wage	_____	_____	_____
Other _____	_____	_____	_____

8. For future publications, I would like to suggest the following improvements in format, distribution or content: _____

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I would attend a workshop on:

	Highly Likely	Maybe	No
Media Relations	_____	_____	_____
Independent Living Program Management	_____	_____	_____
Community Advocacy	_____	_____	_____
Lobbying and the Legislative Process	_____	_____	_____

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The Institute for Information Studies, under a grant from the National Institute of Handicapped Research, developed four documents on topics of priority concern to the rehabilitation community:

NEW LIFE OPTIONS: INDEPENDENT LIVING AND YOU
(Co-produced with The Institute for Rehabilitation and Research (TIRR)

This 16-page booklet explores the new options that are now available to disabled individuals seeking an independent lifestyle of their own making. It traces the history of the movement, describes selected independent living programs and their services and discusses the new opportunities for consumers provided by the 1978 Amendments to the Rehabilitation Act. The booklet includes a section on sources of technical assistance and financial support for independent living programs.

MAKING FRIENDS AND INFLUENCING THE MEDIA

Consumer organizations and advocacy groups will be assisted by this manual on developing public relations programs. Unlike most PR manuals, this one focuses on how to influence the image of disabled people as they are portrayed in the mass media. The manual takes a practical "how-to-do-it" approach and provides examples of press releases, tip sheets and other tools of the trade. Included in the manual is a section on media regulations and how they can be used by consumer groups to access the media.

REHABILITATION ENGINEERING SOURCEBOOK

The first of an on-going series, it presents 150 case examples in which the application of technology has solved specific work-related or other functional problems of people with vision, hearing, or physical-motor disabilities. Designed as a reference work primarily for vocational rehabilitation counselors and work supervisors, it contains useful information for other rehabilitation professionals and rehabilitation engineers as well. Special features include: Guidelines for Formulation Problem Statements and Sources of Further Information for readers wishing to consult with contributors on technological solutions for their own clients' and subordinates' functional problems; and a loose-leaf format to which subsequently published materials can be added.

WORK DISINCENTIVES

Written primarily for the policy maker and others with a vested interest in the issue, this document synthesizes the available research-based knowledge on disincentives to work. Policy options are offered and pros and cons are delineated. This document is prepared by Dr. Monroe Berkowitz, well-known authority on the subject.

The above documents are available while supplies last from the Institute for Information Studies. (Order form enclosed) Copies are also deposited in:

National Rehabilitation Information Center
8th and Varnum Streets, NE
The Catholic University of America
Washington, DC 20064 (202) 635-5826

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